

The Theatrical Field in Canada

JANUARY 8, 1913

PRICE TEN CENTS

THE

NEW

YORK

# DRAMATIC MIRROR



JULIA MARLOWE

Legislation to Benefit the Actor



DOUGLAS FAIRBANKS AND SAM HARDY  
IN "HAWTHORNE OF THE USA"



SALLIE FISHER  
IN "EVA"



LINA ABARDELL  
IN "MISS PRINCESS"



MASTER GABRIEL AND CHILDREN  
IN "RAKETTY PACKETTY HOUSE"



MASTER MORRIS MILLINGTON, VIOLA ALLEN, LEE BAKER, CLAUDE BROOKE  
IN "THE DAUGHTER OF HEAVEN"

FROM THE CURRENT PLAYS ON BROADWAY





THE NEW YORK  
**DRAMATIC  
MIRROR**

ESTABLISHED JANUARY 4, 1879



VOLUME LXIX

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## THE DESIRE FOR TRUTH

AS IT IS REVEALED IN A CONVERSATION ON PLAYS, BOOKS AND BIG CITIES WITH  
NORMAN McKINNEL, OF "RUTHERFORD AND SON"

NORMAN McKINNEL is essentially a truth-loving man. It is your first spontaneous impression of him—everything in his quiet repose and in a certain dignity of physical bearing suggests it—and a three hours' conversation with the man warrants your impression ascending into the higher ranks of a judgment. You cannot, for example, get him to lay down hard and fast rules on anything. Even the few times he does indulge in a broad general statement, he qualifies it by an "I think" or "I believe." He has a natural aversion for whatever is dogmatic or striking merely through its cleverness. His natural modesty hints at tremendous reserve power. During the course of our talk Mr. McKinnel said that when acting he never forgot the injunction of an old player, "Always keep something up your sleeve, Norman." One might almost say that he remembered the advice off stage as well as on. Always saying a little less than he could, he never said more than he meant.

All the sunshiny, mild afternoon which was New York's good fortune on the first of the year I sat opposite Mr. McKinnel in the grill room of a hotel just off Times Square. Although I was curious to know why he hadn't availed himself of the opportunity furnished by the holiday to attend a matinee, I did not question him. Eventually his reason came out. He was not "settled" yet in New York and he did not like matinees anyway. Aside from the plays he had already seen in London, he said he felt desire only to see *Within the Law*, *The Yellow Jacket* and *Maude Adams in Peter Pan*. So he did not have to hurry. In fact, Mr. McKinnel will not strike you as one who ever hurries very much, either in action or in forming a judgment. He refuses to be impressed just yet with New York. Of course there is nothing in the world quite like "The Great White Way" or the tall buildings down-town (he says so himself), but the policemen he finds "really quite charming fellows," and the night life reminds him faintly of Berlin. "After all," he remarks, "big cities are very much the same the world over." He does admit strong desires to tour the South and West.

It is difficult to set down clearly in words the exact impression which an afternoon with Mr. McKinnel leaves with one. In general, it is of a strong, kindly personality, singularly lacking in dogmatism. In particular, it is of an artist with a passion for the truth. You could detect his eagerness to see things clearly, in a high, bright light, bobbing up again and again in the course of our talk.

"I couldn't play my part," said Mr. McKinnel, "if I didn't believe the character I was portraying was a real human being. Some actors can, I know.



LAURA HOPE CREWS AND H. B. WARNER IN  
"BLACKBIRDS."

But I can't. This of course doesn't apply to farce, which is a burlesque or travesty of human nature. One can play that as sincerely as one can play the very real characters in Galsworthy's *The Eldest Son*. I mean I cannot play the kind of hero that talks the sentimental flub-dub which nobody would tolerate for a moment outside the theater."

"Is not this sentimental, grandiloquent type of play pretty rare nowadays?" I queried.

"Yes," observed Mr. McKinnel, "thanks to G. B. Shaw, who has done more than any other man, I think, to prick the bubble of sentimentality. Before Shaw, the actor often simply had to turn to Shakespeare if he wanted to act a part that represented a human being. Now we have our Barkers, our Sowerby's, our Galsworthy's and a host of other young writers whose passion is for the truth."

For a man who has, perhaps, given the best performance of the title role in *King Lear* ever enacted, Mr. McKinnel tempers his tribute to Shakespeare with what seems an oddly modest lack of ambition.

"I have no wish to play Hamlet," said Mr. McKinnel. "I have seen Forbes Robertson in the part, and to my mind his conception of it is the last word. I could not improve upon it, were I to try. Speaking of Shakespeare, it is his enduring vitality which makes me believe that people want the truth. Art is just itself. It can hardly be said to fulfill any function (certainly no moral function), except possibly that of satisfying this eternal craving of man everywhere for the truth."

"Is there not a great deal of self-deception?" I asked. "Does it not seem that people will generally do anything rather than face facts? And is not the theater often cited as an example of this?"

"Let us modify a bit," said Mr. McKinnel slowly. "People may not seek or consciously desire the truth, but only the truth will in the end be accepted. Perhaps that comes nearer hitting off what I mean. It comes out clearly in a theory which I have of playwriting. It is this: no playwright can 'write down' to the public. The public is too large and too varied for any man to be big enough to 'write down' to. If you try to write a successful play, you will probably fail, or at best gain only a *success d'estime*. But if you write a play that is a truthful expression of your deepest interests, while it may not succeed, it is almost sure to be worth while. Here again, as in all art, imitation in the bad sense is fatal. A good play will be true to the nature of the man who writes it—and the real nature of almost any man is interesting. Express the truth exactly as you see it—what more valuable direction for the young man in any line of artistic endeavor?"

Mr. McKinnel is associated in the minds of London playgoers with men of grim power. He portrayed Simeon Krillett in *The Shulamite*, and his depiction of John Anthony in *Galsworthy's Strife* was hailed by the London critics as masterly. I expected him to be warm in his praise of Galsworthy. He was.

"Galsworthy is a thinker," said Mr. McKinnel. "A thinker and a man of power. He is also a consummate craftsman. He is even more; he is the finest type of English gentleman, personally modest and unassuming, yet a man of great influence and strong ideals. To get all that is best in modern English life—all that is most characteristic and enduring—one ought to read his *Country House*. It is an epitome of our ideals. Granville Barker is

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# THE THEATRICAL FIELD IN CANADA

By ROBSON BLACK

THE name of Canada suggests as many descriptive synonyms to the Broadway manager and player as there are experiences to give them color and tongues to sketch the outline. The misanthropic proprietor of a third-season-company probably needs no interpreter in his opinion of those "light house tragedies" between Winnipeg and Montreal. The prima donna of a cabaret programme who found her fame a thing of utter darkness somewhere south of Moosejaw will be sufficiently luminous in any inquest on "Canada." The actor, snowbound for half-a-day between Saskatoon and Edmonton, sees the whole Dominion as one stubborn snowball and all its dining cars as dissolving expectations. The playwright whose angel-child was cuffed cruelly by critics in Vancouver knows precisely where on the American continent he would seek nice samples of "crass stupidity." After all, is not that the same symposium of harmony that joins hands about Missouri or Massachusetts or California at times?

In point of fact, Canada has taken such a stride forward in her theatrical life during the past five years that actors and managers subsequently unacquainted with its ways have founded their impressions on an out-of-date basis. While maintaining its identity as a separate political system more tenaciously than ever, its people, through necessity—and without much balking—have merged their amusement interests with those of the United States until to-day New York is as much the source of supply for Toronto and Montreal as for Pittsburgh and Buffalo. Some efforts to assume responsibility as a producer have been made recently, but these are limited to the Montreal Opera Company, and a single Canadian manager who is sending a few second-season companies over the Dominion. Other than these budding ambitions, few evidences are available that the people of Canada feel disposed at this stage of their growth towards independent or "national" control of visiting amusements. Unquestionably such a step will be taken later, for no nation is more sanely or aggressively self-confident, but just at the moment, wheat and subdivisions and industrial bonds have usurped attention from the making of shows.

Six years ago the present writer first traveled across Canada as a member of a company visiting all the cities then considered "of consequence." That six years graphically measures the cocoon stage of almost two thousand miles of pioneer population. At that time Vancouver with fifty thousand people gave half-hearted patronage to an opera house a night or two a week, or came to the aid of a struggling stock company. To-day with 130,000 population, Messrs Klaw and Erlanger have arranged to spend \$250,000 on a new playhouse; Sullivan and Considine operate the former chief theater for vaudeville; two stock companies flourish at the Avenue and Empress; the English Bay Theater sheltered the first-class visitors until the new Lyceum a few weeks back took over its duties; and a burlesque house also finds the Coast air nourishing. All these are maintained with satisfactory patronage and an abundant source of supply in the companies crossing Canada and moving upward from San Francisco and Seattle. Similarly with Edmonton, Alberta, which has 45,000 population, a hustling, money-spending democratic population, well practised in theater-going in the towns from which they migrated. Edmonton six years ago welcomed its occasional companies to a hall above a store. To-day it possesses three modern theaters, well-equipped and booking good road companies. In addition it has the Sullivan and Considine vaudeville which has become an important element in nearly all the large towns of Canada, west of the Great Lakes, causing the erection of fully a dozen new houses equal in cost to those of parallel United States territory. Calgary is another conspicuous sample of theatrical expansion in what was a shivering wilderness within the memory of a school-boy. Its original Grand Opera House grew into a fine building, playing Orpheum (or "S and C") variety part of the week, and travelling companies for the balance. The owner, Mr. W. B. Sherman, is the "live wire" of Western theatricals, although Mr. C. P. Walker of Winnipeg is, properly speaking, the pioneer manager of the Canadian West. Calgary also maintains the Lyric Theater, just now devoted to a stock company, and the Empire utilizing vaudeville programmes. It is not unlikely that a new dramatic house will presently be in operation. Such illustrations of development in a country toward which the Broadway actor used to turn his steps with melancholy dismay, might be extended to a score of points dotting the ten thousand miles of Western Canadian railway lines. Winnipeg, Medicine Hat, Regina, Nelson, Moosejaw, Saskatoon, Port Arthur and Victoria have reached the maturity of the wide-awake self-assertive "show town," surprisingly well acquainted with the past tense of plays and players and possessing a faculty all their own for rewarding merit or impaling fraud. Booking facilities have kept pace with the growth of playhouses so that the paying

territory is to-day linked up by a standard system with Winnipeg and Calgary as the two axes, from which also radiate plenty of "coal oil circuits" for the delight of those managers who desire to shun the blasé cities of the plains. Six or seven years ago, a company restricted to Western Canadian towns limped and halted pathetically from place to place, bound to the convenience of a single railway company, and at the mercy of any town-hall magnate. To-day a tour from Port Arthur, at the head of Lake Superior, to Victoria, British Columbia, can be conducted with quite as much comfort, as little loss of time, and as good stage and auditorium provision as most of the routes from Chicago to San Francisco or Seattle. As to the ability of the Canadian West to provide paying business, the prehistoric axiom that "It is always a bad season for the bad show" never had a painstaking verification. Managers and players staking their interests on a tour will do well to remember that this is the day of a theatrically new Canada. Optimism is rampant. Towns and cities have almost gone delirious upon suddenly found wealth from land speculation. Thousands of eager spenders have been created, as it were, overnight. These popular conditions substantially modify the standards of theatrical demand. Hence musical comedies and vaudeville have taken a vigorous vogue, likely to continue indefinitely. Elsie Janis, for instance, attracted an incredible amount of money on a recent journey of the prairie time, and The Chocolate Soldier mimicked her success closely. Other musical forms such as the Gilbert and Sullivan Festival Company, headed by De Wolf Hopper, and the Sheehan Grand Opera Company, were generously rewarded this Fall. As an instance of another strata of preference in the population, somewhat distinct from the comic opera enthusiasts, Miss Constance Crawley and a company of English people, upon a regulation scale of prices, dwelt comfortably for several months in the prairie parts giving the people a repertoire monopolized by Pinerio. Mrs. Fiske and many other interpreters of substantial dramas have enjoyed the experience and reaped a rich profit from Western Canadian visits, nor failed to appreciate the intelligence and culture manifested in a keenly critical reception of their plays and people.

Vaudeville has tested the demand in another direction and found it capable of assimilating the best in the market place. Miss Amelia Bingham was a recent headliner over the widespread Orpheum houses, and more acts of equal standing are being rapidly drawn into service. Musically, too, the prairies have called for a grown-up's portion and the enterprise of booking offices has not been slow to answer. Mr. Frederic Shipman toured Mme. Melba through Canada a year ago, and in such towns as Regina, Saskatoon, Edmonton, and Calgary attracted box office receipts that would thrill an impresario's bosom into seismic emotion. Three, four and five dollars a seat, asked at each performance, was willingly handed over until the capacity of the theaters and rinks refused to digest more. Since that test case resulted so extraordinarily, the musical agents have enlisted artists of international repute to do as Mme. Melba and "take Western Canada seriously."

In this land of wheat and orchards and subdivisions, the play pirate until recently enjoyed his menu of lotus, undisturbed by conscience or police. The Dominion authorities hesitated—not unnaturally—to hunt down the enemy of purely New York interests where there seemed little fun or profit in such extermination. In consequence, Mr. Eugene Walters found his writings brazenly cribbed by stock companies and dubbed Paid Up or Her Sacrifice while Mr. Belasco could no sooner stage The Woman in New York than a ten-and-twenty showman in Precious Corners, Manitoba, was taking the stenographic script from the express office and ordering his property man to paint him a sign: "The Lady." This peculiarly aggravating and sometimes costly trick has likely been given its quietus by promised legislation which should shortly take effect.

I have touched only upon conditions in the newer half of the Dominion, from Port Arthur westward, because in a theatrical discussion, Western Canada is as distinct from Eastern Canada as Oregon from New England. Not that there is any striking discrepancy in the public's predilections, or a better or worse treatment by producers and "the magnates," but the geographical barrier is so considerable that the two sections are separately organized and separately served. With rare exceptions companies do not cover Canada from coast to coast without a detour through Michigan, Wisconsin and Minnesota. Generally speaking, Ontario and Quebec are served direct by New York road companies while Western Canada often depends on San Francisco organizations striking northward and thence eastward through the Dominion as far as Winnipeg. There are of course other alternative systems but the foregoing is the customary observance.

It would be a frolicsome speculation indeed to seek

among the cities of the United States for an analogy to those composing the theatrical backbone of Central and Eastern Canada. Montreal with its sixty per cent. French is totally unlike any metropolis south of the border. Most critical players who have stood before its audiences will readily vouch for its individuality, its excusable independence of opinion, and the solemn concern with which it assimilates "intellectualism." Toronto is what the business manager calls "a better show town" because its patronage is more continuous and dependable and less subject to whim. Each city has its half dozen main theaters, usually supported loyally, although considerably more money goes into Toronto theaters because of the larger population of the English-speaking. The extraordinary devotion of Toronto to the cause of music has aroused the wonder of foreign observers. Six choral societies give an annual series of twenty concerts; a symphony orchestra of excellent calibre performs fortnightly and the bookings at Massey Hall and the arena of world-known artists brings within reach each Winter almost the entire roster of famous soloists. The prolific musical interest of this typically Canadian city (nearing the half million in population) are mentioned here only to illustrate an ardent appetite demanding artistic satisfaction.

Outside of Toronto and Montreal, the provinces of Ontario and Quebec resolve into a group of one and two-night stands, nearly all of which exhibit an annual increase in population and wealth. Ottawa with about ninety thousand population not infrequently braces up a company for three nights, particularly when Parliament is in session and the transient population strikes a spending pace. London and Hamilton are usually "one nighters" as are Kingston, Belleville, Peterboro, Brantford, Guelph and similar towns of ten to twenty thousand population, linked together by the A. J. Small circuit. These will give a company about two weeks of engagements, the profits of which depend on the play's reputation, but with a distinctly favorable predisposition towards the big name of an actor or actress topping off the billboards.

In the province of Quebec, an English-speaking company comes face to face with the difficulty of language, for the English population is weak and the French are indifferent supporters of attractions of alien origin except sometimes the musical comedy and grand opera, but never choral or orchestral music in the abstract. For the purposes of the theatrical manager, therefore, the Dominion of Canada is crossed by a hawthorn hedge at the borders of Quebec province. Quebec city has proved very often an uncertain quantity in its patronage. So that one faces an expensive haul four hundred miles to St. John, New Brunswick, thence to Amherst, Truro and Halifax. Not every company is anxious to attack the problem of the Maritime provinces a second time. To some the grist of patronage grinds joyously; to others it has the astringent odor of the lemon orchard. Attempts have been made to organize the towns into a circuit and such efforts are proceeding even now. One bothersome fact is the difficulty of making the jumps profitably; another is the unwillingness of some of the towns to pay above a seventy-five cent maximum because pirate and stock companies have been giving them "The Drama" at that cost for many years. English musical comedies and English dramatic stars make very satisfactory headway in this territory, which is the oldest settled and most conservative of all Canada.

What initiative there has been in the field of production has sought its outlet through stock companies rather than the more hazardous single enterprise. The Montreal Opera Company last season devoted fifteen active weeks to Montreal, Quebec, Ottawa and Toronto, during which seventy-two performances were given of nineteen operas. The same city's determination to have the local field reflect more truly the preferences of its own lovers of good dramas resulted in the English Repertory Company establishing itself for six weeks of sterling entertainment. Of what determined and generous fibre the motives of the Montreal supporters are constituted requires only the testimony that they sacrificed over \$50,000 last year to meet a deficit on the opera and the dramatic repertoire companies and are launching upon the same project this Winter in a spirit quite as stoical. This may be indeed the genesis of some Canadian declaration of independence.

The spread of stock companies in Canada probably originated in the same cycle of causes as the movement just now noticeable in the United States. It cannot be said that there is anything fundamentally "national" in such activities, for the managements, memberships, and repertoire of plays are recruited mainly from the United States. Three years ago Toronto was practically a losing game for stock companies. Suddenly the "stock wave" rolled over the continent and in its wake Miss Percy Haswell established herself with a large following at the Royal

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# "PRACTISES OF THE PROFESSION"

## HOW THE GERMAN GOVERNMENT PROPOSES TO DEAL WITH ABUSES OF WHICH AMERICAN ACTORS COMPLAIN

SOME of these fine days the New York Legislature, or Congress, in a burst of righteous indignation, will enact a law to regulate some obvious abuses connected with the theatrical profession, particularly abuses calculated to oppress and degrade the weak who are now wholly subject to the whims and tyranny of those in power. Such a law will be far-reaching in its moral as well as corrective aim and will redeem players and performers from the unjust exactions which have come to be regarded as a practise of business. It would be absurd to say that this country is the only one against which such an indictment lies. It may be a little worse, but it is not an exclusive American trait of management. Here as elsewhere the stage is badly overcrowded with young literary, musical and dramatic aspirants ready to submit to almost any extortion and exploitation for an opportunity to display their talent. This often leads to all manner of shameful bargains, one-sided contracts investing the manager or producer with preposterous rights over the members of his company while affording them no guarantee in return.

This is so true of conditions in Germany that the imperial government has been appealed to and has been moved to project legislative correction of the wrongs and sorrows of the theatrical profession, taking the matter out of the hands of the separate states where the power now rests.

The proposed imperial law for the regulation of theaters in that country is so comprehensive that it may well serve American legislators as a basis for the study and formulation of a law to do for Americans what is intended to be done for the profession in the Fatherland.

It lays down, in the first place, that any one who wishes to conduct a theatrical enterprise must acquire a license. This can be refused if his theater does not comply with the standard set by the authorities in the matter of hygiene and safety, if he cannot show that he has the necessary capital, or if he cannot produce evidence that he possesses the "requisite reliability" from the standpoints of morals and of art. The latter regulation exists in Prussia already, and

what it means may be judged from a recent case in Berlin, in which Martin Zickel, a well-known theater manager, was deprived of his license and declared permanently incapable of managing a theater, on moral grounds, his offense being that he had abused his position as employer in his relations with the female members of his company. For the smaller kind of dramatic and musical entertainments, such as are not usually given in theaters, and for moving-picture shows, a special license is required, which may be refused upon similar grounds.

But what is of even more importance is the regulation of the relationship between managers and actors. In the matter of contracts between theatrical impresario and actor or actress, the former's claws are drastically pared.

This section of the bill occupies thirty paragraphs, and the stipulation that "the provisions of this paragraph" cannot be evaded by private agreement between the contracting parties recurs with monotonous frequency.

First of all, in the fulfillment of his contract, the employed actor or actress is not to be required to do things that cannot fairly be considered to be included within the scope of that document.

An agreement that the contract is to be binding on the impresario (that is the director or manager who is the legal proprietor of the entertainment), only on certain conditions or not at all, is invalid, which gives an instructive clue to the present state of things behind the footlights.

Half salary must be paid for rehearsal days before the public performances on full salary begin. No one can be compelled to rehearse after the evening performance, or on Sundays, or public holidays. If rehearsals are held at such times an extra twenty-five per cent. of the daily rate of pay is due to the company.

Salaries must be paid at the end of the calendar month or if the contracts end before the last day of the month, on the date of expiry, agreements to the contrary notwithstanding.

Members of the company cannot be granted involun-

tary leave, accompanied by suspension of salary.

The impresario must provide all costumes to be worn on the stage except such as, with slight alteration, can be worn in ordinary life. He must provide and maintain dressing-rooms and other accommodation with due regard to the health, morals, and self-respect of his company. If a member of the company is taken into the household of the impresario, the latter must see that he or she has facilities for the performance of religious duties.

A fine may not exceed half a month's salary, and all fines imposed during an engagement may not exceed a month's salary. More than \$100 may not be withheld by the management from an employee's salary in the form of fines during an engagement.

There are a number of paragraphs dealing with the right of summary dismissal or termination of a contract. Either party has the right to denounce the contract if he or she meets with violence, immoral proposals, or a "considerable insult" to honor. Otherwise, there must be serious grounds, such as a persistent refusal to carry out the obligations of the contract. Here again the framers of the bill have obviously had the interest of the actors in view. An impresario who persuades an actor to break a contract and transfer his services to him, is liable jointly with the actor for all loss caused by the breach of the contract, and the fine which the injured party has the right to exact from the injurer.

The justice of these provisions will appeal at once to all who have any knowledge of how business is transacted in theatrical offices. Many instances could be cited in New York of companies rehearsing six weeks without pay, members themselves supplying gowns that cost \$300 or \$400, being paid two weeks salary, and then thrown out of employment at the expiration of that time. And there are instances of companies rehearsing six weeks, and then being disbanded, without the least compensation for their time and outlay in costumes or gowns.

It is obvious that such practises need legislative attention.

FREDERICK WEAVER.

## MATINEE GIRL

IN none of the actorial stockings hung beside hotel mantels, or over hotel chairs, did Santa Claus place a more generous gift than that he thrust upon Effie Shannon.

Metropolitan recognition in a comedy, greeted as the most brilliant offering to the stage god of laughter for years, and under a management which the Rialto gamblers class as an always sure to win, was a dazzling Christmas gift. Along the Rialto, a warm hearted street when it voices its real sentiments, echoed the words: "Isn't it splendid for Effie?"

A presidential administration or two have passed since Manhattan roundly greeted Effie Shannon. The road has stolen no iota of her beauty, no hour of her enduring youth, no scintilla of her dainty craftsmanship.

The holly mixed laurels that settled that night upon her brow are deserved. They of keen memories recall that more than twenty years ago four girls came to New York to seek their fortune. They lived in furnished rooms, cooked their own meals, and built the same air castle, success on the stage. One after brief trials strayed into a newspaper office and stayed. Another married a rich hotel keeper and, widowed, continued his business of home making for the temporarily homeless. A third became a dressmaker and theatrical costumer. Effie Shannon held out through cloudy weather and fair, with the result of—the triumph of Christmas night.

Blessed is the woman who has found her work and knows it and has the courage of it!

Mrs. Fanny Locke Hatton, who is one of the authors of Years of Discretion, remained in New York for a fortnight's enjoyment of the sweet savor of victory. Reception were given for her by Mr. and Mrs. George Barr McCutcheon, by Alice Neil, and on last Sunday night, she and her mother, were joint guests of honor at a party given by Florence Nash.

Mrs. Hatton tells on and of herself that that sturdy widow of Dean Locke of Chicago, to whom she turned for felicitations after the undoubted registry of her comedy said: "Yes, I'm proud of you. But I shouldn't expect to be ashamed of you. I gave you a good education, and your father was a brilliant man. Why shouldn't I be proud of you?"

On Lina Abarbanell's table in her dressing room

is the photograph of a thoughtful looking young person, who "looks more like her father than me," says the prima donna of Miss Princess. A glance at



Photo by Hall's Studio, N. Y.  
NANCE O'NEIL,  
As Jeanne D'Arc.

the picture of "her father" proves the truth of her words. Herr Goldberg, Miss Abarbanell's husband, is a German writer, and small Eva Goldberg, is a serious

replica of him. The little girl inclines to her father's and away from her mother's profession.

"If anyone tried to get me to go upon the stage I should hide under the bed," she says with Teutonic gravity.

Miss Abarbanell—do you know that that curious name is Portuguese and means without a beard?—lives in Central Park West, so that she will have no excuse of distance from it for her hour's rapid walk every day.

The Goldberg home is conducted on the plan of the homes in Berlin, whence came its head and mistress. On Christmas Eve a tree was set up and plates set about a table beneath it, each plate heaped high with apples, candies and pfefferkuchen. Each plate bore the card of one of the servants of the household. The door of this room was locked, but at nightfall the prima donna seated at a piano in the next room played and sang German Christmas carols. The door was opened and the household gathered about the tree, joined in the carols and appropriated its plates.

May Irwin gladdened the hearts and weighted the stomachs of New York friends during the holidays with a neat square white box containing a certain rich, dark, nutty substance. "I built this," was her Christmas greeting scribbled after her name on the card accompanying the plum pudding accomplished at Irwin Island in July.

Florence Nash has not decided whether Jane Cowl's Yule gift to her was an insult or a delicately conveyed hint to go to work. It was a brilliant green quill lying atop Arnold Bennett's inspiring booklet "Mental Efficiency." The young women have it out between their dressing rooms every night as to just what Miss Cowl intended. My reading of the riddle is that Miss Nash having expressed a desire to record her experiences and conjectures of life, Miss Cowl was gently encouraging her to proceed.

E. D. Price with a proud wave of the hand toward his star, Robert Hilliard, asserted that women audiences prefer their heroes silver haired.

"Proof of which," said the most urbane man in the managerial field, with an upward glance at his own straying bang, "is that we all have young and beautiful wives."

THE MATINEE GIRL.





# THE FIRST NIGHTER

Sallie Fisher Scores in "Eva"—"The Drone" and "Alibi Bill" Short-lived—"Cheer Up," "Wife by His Side," etc.



## "BLACKBIRDS."

Comedy in Three Acts, by Henry James Smith; Produced by Henry Miller, Lyceum Theater, January 6.

Suzanne ..... Mathilde Cottrell  
Page Boy ..... Robert Young  
Mrs. Edna Crocker ..... Ethel Winthrop  
Arlene Crocker ..... Jean Galbraith  
Mr. Bechel ..... Sydney Valentine  
Leonie Sobatsky ..... Laura Hope Crews  
The Honorable Nevil Trask ..... H. B. Warner  
Howard Crocker ..... James Bradbury  
Barclay ..... E. L. Duane  
Grandma ..... Ada Dwyer

Mr. Smith's comedy serves as a joint starring medium for Laura Hope Crews and H. B. Warner, and falls in with the prevailing mood for plays which popularize people of elastic consciences and unscrupulous expedients, except that it does so in a more refined way and for three-fourths of the time in a more entertaining manner than the majority of the plays of this genre. To what extent the latter is due to the admirable work of the players may be left to conjecture. It enabled both Miss Crews and Mr. Warner, and in truth, every prominent member of the cast to contribute their share proportionately to an entertainment which on the whole is excellent, though more or less superficial.

The plot deals with the scheme of two clever confidence operators—Leonie Sobatsky and Nevil Trask—to extort money from and even rob a rich family of Detroit parvenues, the Crockers, whose acquaintance they have formed on the ocean. Under false names they become the fêted house guests of their victims. Leonie to obtain a fabulously expensive Persian prayer rug. Trask to get a sum of money for acting as an agent in effecting a marriage between Miss Crocker and his fictitious brother, Lord Somebody. Leonie's conscience is stricken after an interview with a religious old grandmother, and reforms, and she assists her confederate Trask, with whom she is in love, to escape as the police are entering the house to arrest him for a crime committed in London.

The play is interesting chiefly for the suspense aroused by the story in its development, and the artless portrayal of Leonie by Miss Crews. The expedient of the girl's reform by the religious appeal of the grandmother is rather far-fetched, and a false note is sounded in making Trask responsible for a crime whose commission is sufficient to make him unworthy of the sympathy he inspires. The play thus has several tangled threads, but is effective in a theatrical way and rendered plausible by the admirable playing of Mr. Warner, Mathilde Cottrell as Leonie's maid, Ethel Winthrop and James Bradbury as two typical middle-west social climbers, and Ada Dwyer in the small part of the grandmother.

## "EVA."

A Musical Play by Glen Macdonough, Based Upon the Original of Willner and Bodansky; Music by Franz Lehár; New Amsterdam Theater, Dec. 30; Produced by Klaw and Erlanger.

Larousse ..... T. J. McGrane  
Antoine ..... Wallace McCutcheon, Jr.  
Voisin ..... John Daly Murphy  
Dagobert ..... Millicent Evans  
Pipal Paquerette ..... Walter Lawrence  
Eva ..... Sallie Fisher  
Octave Flaubert ..... Percival  
Ellie ..... Marie Ashton  
Lizette ..... Marie Vernon  
Freddie ..... Alden MacClaskie  
Edmond ..... William T. Ford  
Hortense ..... Fawn Conway  
Matthew ..... John Gibson  
Maid ..... Viola Cain  
Yvonne ..... Edna Broderick

Let us pause to marvel what the Viennese operetta is coming to. It is no longer opera bouffe nor farce. The men who make these operettas are apparently working at such a marvelous rate that they are running short of amu-

ing plots and complications and compelled to resort to psychological problems and high drama.

Is "the short-skirted muse" growing ashamed of her ankles and affecting a train?

I do not say that this is regrettable, in view of the tenuous things which have been exploited for some time past, but it is worth while recording as a fact. Herr Lehár is the right man to give a musical setting to a romantic work, and in *Eva* he has composed some delightful music, with a languorous waltz, "Love is a Pilgrim," which he uses in sundry variations in perfect good taste. The second act has a male quartette, "The Starlight Guards," which goes to a lively march tempo, and the same act has a duet, "Clinderella," which is one of the most beautiful numbers ever heard in light opera. Throughout the score is marked by a refined musical tone, varied by sundry numbers of much spirit and popular appeal.

As for the book, it is much above the average, with the one drawback in the popular eye that it is lacking in the element of pronounced absurdity and narrates a consistent story, though here marred in the telling by a poor male cast.

*Eva* is the adopted daughter of the operatives of a Belgian glass factory. Octave Flaubert, who inherits the works, is a young Parisian boulevardier without a serious thought in his head. *Eva* is selected to read a welcoming address, written by the eccentric old manager of the works, and immediately sets his cap to annex her to his string of conquests.

Giving a party of gay Parisian friends a reception soon after, he discovers *Eva* looking through a window at the dancers, and persuades the innocent girl to don the gown of a girl of the Folies Bergère and makes her take part in the orgy which follows.

Larousse, the white-haired old foreman of the works, remonstrates with Octave and is ordered out of the grounds. The factory operatives, believing that Octave is trying to ruin *Eva*, form into an infuriated mob and break down the gate, demanding that *Eva* be restored to them, but are induced to retire and leave their ward when he announces his intention to marry her. *Eva* remains under this delusion until Octave lightly informs her that he has no intention of making her his wife, when she returns a pearl necklace he has given her and disappears.

Five months later *Eva* is a messenger girl for a Parisian milliner, and appears at the house of the Folies Bergère artist to deliver a hat one afternoon when the actress is giving a reception. Ellie dislikes the hat and gives it to *Eva*, and as *Eva* is chilled and wet from the snow without, she throws a superb cloak around her to warm her. In this temporary array Octave sees her again. He has not been able to forget *Eva*, but is shocked to see her in such finery and believes he is face to face with a fallen angel, until she drops the cloak and removes the hat and stands revealed in her simple black dress. Then he takes her to his heart and the curtain falls.

The playing as well as the singing was distinguished chiefly by the highly interesting portrayal of the title role by Sallie Fisher. The highest praise I can pay her is to say that she never stepped out of the role of the innocent girl to win the applause of the injudicious. Her work as an actress was directly appealing for its dainty simplicity, its sincerity and sympathetic touches, while she sang the more or less ambitious numbers in a charming voice and with every evidence of a refined method.

Alma Francis proved a vivacious ingenue as Pipal Paquerette and danced with much grace and spirit. Walter

Percival as Octave has an awkward manner of making love to *Eva*, and while he sang very pleasantly he proved wholly inadequate for the role from an acting point of view. Walter Lawrence played Octave's butterfly uncle without much distinction, and John Daly Murphy did not come within hailing distance of exhausting the possibilities of the unusually good eccentric character, Voisin, the pharisaic manager of the factory. He skimmed only the surface of a role in which Frank Lalor would have simply reveled. Mr. McGrane was the one exception among the men to lift his part of the old foreman and *Eva*'s guardian out of the rut of commonplace conceptions into one of impressive dignity. Marie Ashton proved a negligible quantity as the actress by giving a colorless performance, and young Mr. McCutcheon evidently is just breaking out of the larva state of amateurdom.

The work is splendidly produced. The garden scene of the second act is superb, but the whole is a credit to its designers with the exceptions noted.

## "ALL FOR THE LADIES."

Comedy with Music in Three Acts, Book and Lyrics by Henry Blossom, Music by Alfred Robyn. Produced by Messrs Schubert. Lyric Theater, December 30.

Marie ..... Louise Meyers  
Alphonse Clemente ..... George A. Schiller  
Georgette Clemente ..... Alice Gentle  
Ernest Panturel ..... Teddy Webb  
Nancy Panturel ..... Adele Ritchie  
Charles ..... Max d'Arcy  
Hector Renaud ..... Stewart Baird  
Leo von Laubenheim ..... Sam Bernard  
Madam Susette ..... Margery Pearson  
Tinet ..... Lillie Leslie  
Blanche ..... Maria Spears  
Augusta ..... Maxie MacDonald  
Baroness des Herbettes ..... Amy Leicester  
Marquise de Calvados ..... Edna Caruthers  
General Villefranche ..... Jerome Uhl  
Gaston Le Blanc ..... Arthur Webber  
Grand Duchess Alexia of Russia ..... Lena Robinson  
Francis ..... Henry M. Holt

It may be permissible to make mention of the fact that Sam Bernard has once again returned to Broadway; and it may also be permissible to state that he came re-inforced by a flurry of girls and gowns. And such gowns! Not outside of Lady Duff-Gordon's magnificent *établissements de confections*, on a gala day, is there such a display of bewildering *l'aperçu et l'osierie* as dismays the senses when the curtain rose on the second act of *All for the Ladies*—though why all for the ladies remains unexplained up-to-date. There surely is some *suspense* of delight amid all this splendor of flimsies for us poor masculines.

However, *All for the Ladies* opened with a first act that threatened to promise little, and for a bad quarter of an hour the hope looked somewhat like forlorn, when suddenly in blew Leo von Laubenheim. From that event the barometer changed to clear weather and the circumambient (is this permissible also?) atmosphere became impregnated with good humor and the congregation on the hitherside of the footlights entered into its part of the evening's programme. And an active part it was; something like contortions and acrobatics, superinduced by good, wholesome "laughs."

It would serve little purpose to go into details about plot, (and other superfluous accessories). Indeed there is not much of plot. Nor is it wanted. Mr. Bernard supplies the hiatus to quite a sufficiency. The little German designer of confections, who appears just in time to save the falling fortunes of the house of Clemente and Panturel, manages to furnish cohesiveness to both business (in a double sense) and plot. He "puts over" every quip and quibble, lands a few parlandos, and finally runs down the curtain on an evening of gaiety and gusto.

There are a number of very clever people in the cast, chief among these being, of course, Adele Ritchie, with her funny little ways, and quite well-preserved voice (as we know it of old): Alice Gentle, with a good big dramatic voice, which needs steady; Louise Meyers a dainty soubrette; Margery Pearson, a new comer, who gave a very funny impersonation of a languishing loveless lachrymose forewoman George Schiller and Teddy Webb, who furnished their wives with an excuse for a harmless intrigue with the redoubtable Leo, a fine bevy of girls and a corps of well groomed chorus men.

The book and lyrics are by Henry Blossom, and there is very little new bloom on them. Alfred Robyn supplies the score including some rather familiar old, (and some, not so old) strains from various and diverse sources of more or less pleasing quality, though a more colorful orchestration might devoutly be wished; and the costumer, with his inexhaustible resourcefulness in scant and elegant patterns, the scene painter, the electrician, all have contributed their mighty mite to make *All for the Ladies* a welcome visitor in New York, where it will, no doubt, be the vogue for many a moon.

## "ALIBI BILL."

An Elemental Play in Three Acts by Joseph Byron Totten; produced at Weber's Theater by the Joe Weber Co., Inc., Dec. 31, 1912.

"Jack" Thomas ..... Mr. Harold Hartsell  
"Dick" Eaton ..... Mr. Frank Allworth  
"Jake" Samuels ..... Mr. J. H. Doyle  
G. Fowler Carlton ..... Mr. Lionel Adams  
"Peggy" Thomas ..... Miss Winifred Voorhes  
"Bill" Harrison ..... Mr. Ralph Stuart  
Anna Greene ..... Miss Eleanor Lawson  
Elsie Davis ..... Miss Millicent Evans  
Theodore Davis ..... Mr. Matt Snyder  
Oyura ..... Mr. Y. Amemiya  
Miss Dunn ..... Miss Celene Kirk  
"Jack" Hogan ..... Mr. Neil Pratt  
"Bill" Donnelly ..... Mr. Myron Paulson  
Casey ..... Mr. Richard Carlyle  
Mr. Latimer ..... Mr. Pickering Brown  
Captain Hargraves ..... Mr. Bernard Craney

There is small occasion to devote space to *Alibi Bill*, as it has already been withdrawn. It made the fourth of the series of crime and burglar plays now current, and showed all the signs of decadence of species, which is the penalty of imitation. Except for some painstaking acting on the part of Ralph Stuart in the part of *Alibi Bill* and some good work in one or two minor roles, the cast was obtrusively mediocre and in some instances amateurish.

The plot deals with the reformation of *Alibi*, an adroit criminal, who rescues Elsie Davis from the assault of a ruffian and falls in love with her, but uncovers a determined rival in an unscrupulous district attorney named Carleton, who sets out to put *Bill* behind the bars. Miss Davis's hero turns over a new leaf and buries his identity in the person of a secret service man, in which capacity he unearths some crooked deals of Carleton and forces him to make restitution. A former pal of *Bill*'s, a notorious gunman, whom Carleton tries to hire to kill *Bill*, secures five minutes alone with the prosecutor, and to pay off an old score shoots him dead in his office with a pistol equipped with a Maxim silencer (a la *Within the Law*), and having thus sacrificed himself in the cause of friendship, renders it possible for *Bill* to make Miss Davis happy.

This makes up a lurid drama, peopled with a lot of coarse characters and replete with improbable incidents, which might have had a run on the Bowery but is out of place in select society. Eleanor Lawson gave a breezy impersonation of a female member of the secret service.



**"HIS WIFE BY HIS SIDE"**

An American Comedy in Three Acts by Ethelyn Emery Keays. Produced by Sydney Rosenfeld, under the Auspices of the National Federation of Theater Clubs. Berkeley Theater, Dec. 30, 1912.

Crystal Duncan.....Elsie Edmond  
Edward Butler.....George Marsh  
Robert Burroughs, M. D....Franklyn Ritchie  
Gertrude.....Nanette Comstock  
Sam Stackpool.....Robert Drouet  
Gen. Bannister Haines.....Frank Weston  
Dr. Duncan.....George W. Barnum  
Della, housemaid.....Leona Ball

The National Federation of Theater Clubs went marching onward in its worthy scheme of giving untried playwrights a hearing by last week presenting under its auspices *His Wife by His Side*, the initial stage work of Ethelyn Keays.

It is the story of a young physician with a pouting "baby wife" of the clinging vine type. Instead of being a help-mate, she insists upon being petted every moment and to exclusively share her husband's company. The husband's trouble is "too much wife by his side" and, before he realizes it, he develops into a sort of Siamese twin to his jealous, tearful but intensely loving wife.

It is not a problem of great depth, for, as one of the characters expressed it, the "me too" type of wife is becoming very rare. Mrs. Keays's initial play is a decidedly slender surface comedy, revealing ability to write snappy and flashing dialogue. Her work is faulty of construction and lacks dramatic interest. Her narrative development of plot does not build up to situations of worth—moments with keen possibilities—away to nothing. But Mrs. Keays has promise of better things, for she unquestionably possesses the gift of penning smart epigrammatic lines of humanness and humor. The human naturalness ends with the dialogue, for the amateurishness of construction gives an atmosphere of artificiality to the whole play.

The young doctor's household includes a trained nurse who acts as secretary. A wealthy bachelor friend, visiting at the physician's home, reveals to the husband his state of "domestication." Believing unjustly that the nurse is secretly in love with her husband, the wife demands that the other woman leave her home. When he refuses, she goes home to her father but the bachelor's winning of the nurse's love brings her back again. The little comedy does not solve the problem of the "clinging vine wife," and the second-act scene between the husband, wife and the nurse—of decided possibility—amounts to little.

To Robert Drouet goes the credit of carrying the performance upon his able shoulders. His depiction of the breezy, humanly cynical bachelor rover is of sterling value; delightful, engaging and natural, with a refreshing dash of sentiment and delicious humor. Miss Edmond gives a sincere but hard, chiseled performance as the cool, businesslike nurse. Franklyn Ritchie lacks weight and poise as the perplexed physician, while his enunciation was difficult to understand at times. Miss Comstock makes the wife rather affectedly artificial. Frank Weston gives point to his lines as the gay widower father. The single setting is in very good taste.

**"CHEER UP."**

A Farce in Three Acts. By Mary Roberts Rinehart. Produced by Cecil B. DeMille at the Harris Theater, Dec. 30, 1912.

Minnie Waters.....Frances Nordstrom  
Mike.....William Vaughn  
Lisa.....Petra Falkman  
Senator Bliggs.....Billy Betts  
Mr. Moody.....George Le Soir  
The Bishop.....William Feltie  
Jane Brooks.....Sylvia Pope  
Mr. Brooks.....Eric Blind  
Sam Van Alostyne.....Harold Salter  
Billy French.....Alan Brooks  
Robert Thoburn.....Sedley Brown, Jr.  
Alan Pierce.....Walter Hampden  
Dickie Carter.....Edgingham Pinto  
Dorothy Carter.....Fayette Perry  
Mrs. Bliggs.....Amy Veness  
Miss Cobb.....Selma Maynard  
Julia Summers.....Lotta Linthicum  
Dr. Barnes.....Royal Byron  
Messenger.....Charles Buckley

It being the purpose of all criticism to tell how adequately a thing fulfills the purpose for which it is intended, good

reviews of all farces carefully announce how often the audience laughed during the evening. If the audience laughed continuously, the conscientious critic, after duly chronicling the fact, tries to explain why. And the gist of his explanation is usually that the farce is "funny" (which we all knew beforehand). Yet this mere fact of the audience laughing all the time really misses the whole point, for at the opening of *Cheer Up* at the Harris there was merriment almost all the evening, although anybody with half an eye could see that Mrs. Rinehart's play was a very bad farce.

Why can one laugh pretty steadily for three hours and still be bored? The reason is very simple, as Columbus probably said when he cracked the egg, and it is this: there are all kinds of laughter. One kind is the "thoughtful" laughter which true comedy is provocative of, Meredith assures us. Another kind is the laughter arising from whimsy, such as Barrie's, or engaging travesty or burlesque of human nature, such as we find in *The Taming of the Shrew*. Then there is a kind that I like to call the laughter of habit; we laugh because we are expected to, because it has been done so often. And when we leave the theater after an evening of this kind of laughter, we are just a bit ashamed of ourselves. For example, if a semi-drunken man entwines himself in a circular staircase, of course we laugh. Or if a vivacious young lady with auburn hair remarks, "I have eaten so many clams that my waist rises and falls with the tide," who wouldn't giggle? *Cheer Up* is full of this laughter of habit.

The only valuable lesson which that highly amusing piece of nonsense, *Seven Days*, seems to have taught its co-author is to have a good initial situation. *Cheer Up*, indeed, has a basic situation very like that of *Seven Days* in its idea of collecting under one roof several people who for reasons of their own are not desirous of seeing one another. The one roof, in this case, is a health resort in the mountains, and the cause of the involuntary isolation is a raging snow-storm which blocks all trains. Everything is complicated by the will of the sanitarium's deceased owner ("Where there's a will," says A. B. Walkley, "there's usually a bad play") who has bequeathed his estate to his grandson on condition that he take charge by six o'clock of the very evening of the raging snow-storm. Add to this, the young scapegoat's runaway match with the daughter of an irate parent who is visiting the sanitarium, and the nature of the ensuing complications can be easily surmised. Here is abundant opportunity for amusing situations.

Practically nothing, however, is made of this opportunity and time after time the chance for something really absurd is thrown recklessly away. To make matters worse, the farcical key is often dropped to introduce sentimental scenes rich in "heart interest." The dialogue, too, is occasionally vulgar. If the cast were less amateurish, one might forget that one was laughing at old and crude situations just as a matter of habit. In one or two cases, there might be a burlesque of a real human character. But with the exception of Alan Brooks and Lotta Linthicum, the acting was uniformly weak. And even with a perfect cast and a revised, more compact version of the farce, *Cheer Up* would not break the steady succession of failures which it has been the ill luck of the Harris to house this year.

**"THE DRONE"**

A Comedy in Three Acts. By Rutherford Mayne. Produced by William A. Brady, at Daly's Theater, Monday Afternoon, Dec. 30, 1912.

John Murray.....Robert Forsyth  
Daniel Murray.....Whitford Kane  
Mary Murray.....Margaret Moffat  
Andrew McMinn.....Joseph Campbell  
Sarah McMinn.....Margaret O'Gorman  
Donald Mackenzie.....Alec F. Thompson  
Sam Brown.....Stanley Greasley  
Kate.....Nellie Wheeler  
Alick McCreedy.....John Campbell

Unfortunately for those who like a quiet charming comedy acted in a quiet and charming comic vein *The Drone*,

which opened at Daly's last Monday afternoon week, closed after a matinee and evening performance. With the exception of the sensible and encomiastic review in the *Evening Post*, the newspapers treated the play very severely, which probably contributed to its early closing, although the darkening of the house was at least partly due to some violation of the fire ordinances for theaters. It is somewhat futile, therefore, to discuss in detail the merits of a play which New Yorkers will not have the privilege of seeing. It is enough merely to hint at them.

Of action, in the dramatic sense there is very little in *The Drone*. Nor is the characterization especially profound or significant. But it is true so far as it goes, and entertaining enough on the stage in a mild and pleasant sort of way. What acting is necessary to humanize Mr. Mayne's character is competently accomplished by the all-English cast imported by Mr. Brady. As Daniel Murray, the "drone," an engaging old Irish fellow who lives off his brother on the strength of a mythical invention which never comes off, Whitford Kane is interesting and skillful. Margaret O'Gorman plays the part of a shrew and busy-body with a shrewd comic touch. John Campbell as a self-important little Scotchman is excellent. And the rest of the cast is amply capable.

The setting for the play is in the kitchen of the good-hearted brother, Daniel Murray. It is realistic in the better sense, that is, not cluttered up with distracting detail, but illusive for its purpose and an adequate background for the play itself. The story is slight and tells of the brother Daniel's ingratiating way of living on John on the strength of an invention always "soon to be completed." He is shown up first by a Scotch engineer and then by Sarah McMinn with whom John gets entangled in a breach of promise suit. A few good strokes of fortune enable Daniel to free John from his difficulties, and we are left to infer, as the final curtain falls, that Daniel will go on living his pleasant, parasitic existence.

At all times throughout the play the speech was readily understandable. On the whole I thought *The Drone* very charming entertainment.

**"PARENTS OF MEN."**

A Play of Oriental Life in a Prologue and Three Acts, by Walter Clarke Bellows. Produced at B. F. Keith's Harlem Opera House. Dec. 23, 1912.

Lady Royston.....Brenda Fowler  
Oswald.....Louis Wagner  
Tadema.....Emmet Bradley  
Lady Ruth.....Park Patton  
Lady Rachel.....Edna Hume  
Harvey King.....George Soule Spencer  
Professor Cherry.....William Bonney  
The Maharajah.....Frank Base  
Prince Singh.....Walter Horton  
Cecil.....Arthur Morris  
Raheem Dass.....Gerald Harcourt  
Anthony Chubb.....Forrest Seabury  
Sonny Dad.....Edward Anderson  
Mrs. Dick Cunningham.....Priscilla Knowles  
Hannah.....Lydia Knott

The most enjoyable features of Walter Clarke Bellows's *Parents of Men* are the two huge elephants, the ponies, dogs, horses, snakes and fireflies. This play has been produced only in Denver, Boston and Washington, but very fortunately it was only booked for a week in New York.

The plot is concerned with Lady Royston and family who arrive from England in Northwest India, where Lord Royston is to join them and attend the Durbar. Owing to an accident he is detained, and Lady Royston is called to his side, leaving the children with the Maharajah, a personal friend. While at the Maharajah's palace the children meet an old friend, Harvey King, who discover that Prince Kumar, the Maharajah's secretary, has conceived a mad passion for Ruth, the eldest of the children.

Several Hindu priests are disturbed by the many converts which Harvey has made, and with the aid of Prince Kumar form a plot against Harvey. The children's tutor, Cherry who has been indulging freely in strong drink, has a controversy with Ram Das, a Hindu priest. As the result of an encounter, a gun explodes and Ram Das falls as if dead.

The mob, led by the Prince, trap Harvey as the murderer, but in the end the Maharajah proves that Ram Das has been feigning death to avenge himself on Harvey King and all ends happily.

Brenda Fowler was the one bright spot of the piece. She worked hard and made much out of a small part. As Harvey, George Soule Spencer suggested a conceited Fifth Avenue dude, while Frank Base gave to the Maharajah a decided brogue.

**"THE WOMAN INTERVENES."**

A Play in One Act. By J. Hartley Manners. Produced at Proctor's Fifth Avenue Theater, Dec. 30, 1912.

Paul Winthrop.....Charles Wynette  
Quinn.....Tom Maguire  
Colonel Brent.....Halbert Brown  
The Woman.....Florence Roberts

Mr. Manners's little comedy is another variation on the eternal triangle situation, although we must admit it is a very clever variation. Paul Winthrop has been the companion of the poor, neglected wife of Colonel Brent. Although he has never shown it, Paul is in love with her. Colonel Brent's suspicions are aroused by a servants' gossip: he comes to Paul's apartments with a loaded pistol in his pocket. This is where "the woman intervenes." "Val," an old flame of Paul's and the confidante of Colonel Brent's wife, reaches the apartments first and when the injured husband arrives, makes Paul appear innocent by announcing her engagement to him. Practically all of the one-act play is concerned with "Val's" diverting suspicion from Paul.

Florence Roberts, of course, acts the part of "The Woman" or "Val." She does it with a suggestion of reserve power that makes her acting effective. Her intonations are clear and pleasant; her play of gesture natural. The audience welcomed her warmly.

**AT OTHER HOUSES.**

IRVING PLACE THEATER.—Anna Fuchring made her initial entry as Magda, in Sudermann's *Heimat*, at the Irving Place Theater, night of January 3, making a deep impression with her impersonation of the role of the rebellious Magda. Miss Fuchring will soon play a special engagement with Rudolph Christinus, at that house. Messrs Marlow and Stoessel were likewise distinctive in their respective impersonations, as was the entire personnel for its thoroughness. The cast was:

Schwartz, Oberstleutnant a. D. H. Marlow  
Magda.....Anna Fuchring  
Marie.....Marianne Lott  
Augusta von Wendowsky, seine sweite Frau.....Marie Buhke  
Franziska von Wendowsky, deren Schwester.....Selma Weber  
Max von Wendowsky, Leutnant, bolder Neffe.....Max Juergens  
Heftedingk, Pfarrer zu St. Marien.....August Meyer-Stegan

Dr. von Keller, Regierungsrath.....Otto Stoessel  
Professor Beckmann, pensionierter Oberlehrer.....Gustav Oltmar  
Von Kleba, Generalmajor a. D. Ferd. Martini  
Frau von Kleba.....Bertha Walden  
Frau Landgerichtsdirektor.....Ulrich  
L. Hammer  
Therese, Dienstmädchen.....Conal Genter

WEST END.—Everywoman was the New Year's attraction at the West End and was well received. Thais Magrane, H. Cooper Cliffe, Marie Wainright, and Frederick DeBelleville shared the applause of the audience. This week, *The Bird of Paradise*. Richard W. Tully's American-Hawaiian drama, *The Bird of Paradise*, which was so successful last season, returned for a week's engagement to the West End Theater last Monday evening. The play offers many opportunities for romantic and novel pictures of the beauties of the Hawaiian Islands, all of which are fully availed of by the producers. The original cast is preserved intact. Bessie Barriscale still plays the title role. Others in the cast are Gay Bates Post, Lewis S. Stone and Margaret Maugham. The audience at the West End found pleasure and entertainment in the performance.

GRAND OPERA HOUSE.—Douglas Fairbanks is filling the Grand Opera House this week in Hawthorne of U. S. A., having just completed a successful run at the Astor Theater. This is one of the most enjoyable attractions of the season.



# THE NEW YORK DRAMATIC MIRROR

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## ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

## ABUSES OF THE PROFESSION.

Members of the theatrical profession will be interested in an article printed in another part of this week's MIRROR, giving the details of legislation affecting actors and actresses which the German government has submitted to the Reichstag for enactment. THE MIRROR cheerfully admits its indebtedness to the New York Evening Post for the salient features of the proposed law as reported by its Berlin correspondent.

The evils complained of by the German theatrical fraternity are often heard voiced among the stage folk of the United States, and are not exaggerated. We, too, have our sorrows.

But the American actor, when it comes to asserting his right and dignity, is a peculiarly supine individual. He has no stomach for aggressive action and for compact organization. He has his club for social diversion where he rises in all his might to denounce evils of which he believes himself the victim.

But he subsides at the drum beat for action.

If the players of the American stage have their grievances, as we so often hear, what is to prevent them from correcting them through the legitimate channels of legislation, the same as is proposed in other lands? They have a vast deal more influence with the lawmakers than they admit even to themselves. Their appeals will be considered, and with proper energy they can correct the practise of extortion and exploitation of which they complain.

The ground work of such legislation is laid out for them. It needs only the process of amalgamating the stray factions into which the theatrical profession is separated—in other words, their unification—to bring about the changes they desire.

It is a subject which should appeal particularly to the Professional Woman's League and kindred organizations in which the feminine element is concerned, but above all the men who talk of grievances and let it go at that.

## LONG RUNS IN CHICAGO.

A brilliant German writer, recording his impressions of the United States, recently prophesied that Chicago will some day be the greatest American city. But it is safe to say that for some time to come the Windy City will have a serious rival in New York.

Yet the evidence of growth on the banks of Lake Michigan exists. It is discoverable in the conditions of the theater there. A run of a hundred per-

formances for a good play is no longer the novelty that it was once upon a time. Now it goes as a matter of fact that a play of any popular charm whatever should run from three to four months.

Records in the past were achieved by musical plays or spectacular productions. Now the century mark is being reached by a domestic drama like Bought and Paid For, with strong prospects that it will exceed the speed limit. That has a significant meaning in connection with the development of Chicago and the entire Middle West.

## THE SEASON TO DATE.

If the rate at which new plays were produced the past four months continues during January, February, March, and April, there will be a record unprecedented in the world.

One hundred and five new plays, roughly speaking, were staged in New York playhouses in that time, or a little over twenty-five a month. This is something to give us pause, considering that there are seldom more than thirty days in a month. The amazing intellectual output, however, is significant of quantity rather than quality. It is true, some entertaining plays have been presented during the season, but very few have shown merit of unusual character, and the best plays we have seen have come from abroad. Fanny's First Play, The Affairs of Anatol, Milestones, The Count of Luxembourg, Rutherford and Son, Oh! Oh! Delphine, and sundry others were either of English or German origin. No American author apparently has scored vitally. The best native products are The Yellow Jacket and Little Women. The former is an unusual novelty. Years of Discretion is a brilliant American comedy with an idea, but no inconsiderable part of its popularity is due to an exceptional company of artists and the artistic stage-management.

Nor has the season so far revealed any truly remarkable acting, although there has been a higher average of good acting than for some years past. This average is chiefly to be credited to the younger generation, and more particularly to the female gender.

Our young men appear to be standing still, or are not permitted to do their best.

## JUNIE McCREE MARRIED.

Letha Gray and Junie McCree were married on Dec. 18 at Freehold, N. J. The bride is the daughter of Mr. and Mrs. Louis Dauffelder.

Mr. and Mrs. McCree are making their home at 601 West 156th Street, this city.

## SPARKS FROM THE FLASHLIGHT

(Walter J. Kingsley in the Chicago "Tribune.")

Several learned, exacting dramatic critics of the rural press are crying out in archaic English against the high crimes and misdemeanors of "press agents"—those meek, much-suffering, wandering Jews and Gentiles of the theater.

The critic and dramatic editor have indeed fallen upon evil days when their paragraphs and pages are not supplied them by the peripatetic press agent all ready to send to the linotype. Blessed forever be the high ideals of these and sisters of the reviewing craft, and Heaven speed the day when they are insulted by nothing grosser than advance notices and "dog stories" written by Max Beerbohm, Vance Thompson, George Moore, Henry James, William Dean Howells and the hyacinthine Arnold Bennett.

Conceive the feelings of a dramatic editor who quotes Beranger in the original when in his booklined, etching-walled Pittsburgh office there enters into the presence a press agent who proffers divers pages of typewritten copy that the great man is expected to rewrite or edit to suit the policy, the space requirements or the business-office orders of the mighty organ. A thousand curses on the press agent who thrusts real work upon the dramatic editor. True, the press agent is more highly paid than the provincial dramatic editor, but he conceives that the local critic is virile, has a keen intelligence, and that he thinks it a foul shame not to write his own page and make it expressive of his individuality and opinions. One must insist that the bar sinister blurs like charcoal right across the composite dramatic pages of the editors who insist that the publicity promoter do all their work.

The insular dramatic editor confuses showmen with press agents. The press agent who devotes all his time and attention to publicity is usually the graduate of some great newspaper and knows the mechanics of writing. The showman who attends to all the business of his attraction is seldom a clever writer, albeit he may be a brilliant theatrical business man.

Presswork is but one item in the day's work of handling any kind of a show whatever. Press agents are not free agents; they have to write sometimes to suit illiterate employers such as the one who declared at Belmont Park that he wanted "no part of aviation," preferring to have his "feet on terra-cotta"; they have to cater to the vast vanities of the stage and their delusions of grandeur. He must wallow in hyperbole and bear false witness for the prima donna and the star; he must solemnly and persistently insist that his employer is fanatically eager to aid the struggling American playwright, and, above all, he must repeat and repeat and repeat again the black lie that the stage is a grand calling for womanhood. It is a great and splendid profession, but for the fighters only—the folk of resolution. For the pretty woman the stage is a battleground and crucible, and it produces many of God's darlings, but it also grows the scarlet tulips that blossom brightest where the sewerage is the richest.

Press agents would like to tell the truth, but they are not permitted to do so. They know good "newspaper stuff," but their employers and artistic overlords do not. The great evil does not lie in bad English, for the dramatic editor can heal that with the salvarsan of his own phrases: the sin and shame lie in the lies and the exaggerations that are forced upon the press agent for his retelling.

Few managers and few stars will stand for a plain, honest announcement of their plays and plans. They are not on the level with themselves; they live many degrees removed from reality, and the lives and thoughts of normal men and women are alien to them. They make the majority of their failures because they are wholly out of touch with all that is intelligent; all that is clean; all that is moving onward and upward in life. Can any one who knows the theater deny that the lives of many princes and potentates of the stage are not those of social outlaws, contemptuous of the rules of the game?

Just think of it! For years bright men have been sent to every city and town of the nation to advertise goods that they did not have to sell; to make the carbon copy company seem the original; to present the brazen singer and dancer and artiste

as the golden glory of Broadway. The public is "on." Buncoco, lied to and swindled for years, the plain people are turning to the moving picture and the "small time" vaudeville house, where they get what they pay for. The picture business has brains in it; every day it advances—that is why it is getting all the money. The legitimate theater is the victim of auto-intoxication. It has secreted toxins that are killing it, but there are still enough press agents of the old school left to deny all this. They are only "kidding" themselves.

## EDITOR'S LETTER BOX



Geo. D. J. Washington.—We recommend the John W. Rumsey Play company, Lyceum Theater, New York, as reliable.

MURRAY WOODS.—THE MIRROR was correct in its statement that The Gilded Age was acted for the first time at the California Theater, San Francisco, Cal., early in 1873, for the benefit of John T. Raymond. It was not till later, however, that it was produced regularly. The dramatization was made by George B. Dinsmore, of the San Francisco Press, from the book of Mark Twain. Arrangements were made whereby Mr. Twain secured the exclusive rights to the play, and his name thereafter appeared as its author. Mr. Raymond closed his New York engagement on the 9th Jan., 1875, with the one hundred and nineteenth performance.

H. M. GRAVER.—There is no play by the title of Alibi, but Alibi Bill has just been produced at Joe Weber's Theater.

L. H. GENEVA, Ohio.—Julian Eltinge's age is not publicly known, but he is probably about twenty-five. We do not know Dorothy Russell's present whereabouts.

C. R. K. CARPENTER, Montreal.—It is generally believed that New York has more theaters, music halls and opera houses than London, but we have no authoritative figures to prove it.

MAE REGAN, Buffalo.—The National Conservatory of Art, Elocution and Oratory, under the direction of F. F. Mackay, 19-23 44th Street, and The American Academy of Dramatic Arts, Room 141, Carnegie Hall, New York, are first-class dramatic schools.

J. A. SMITH, Boston.—Bertha Gailand, not Virginia Harned, played Dorothy Vernon of Haddon Hall.

MARY JAMES, New York.—Nora Bayes and Jack Norworth left Weber and Fields to join the Sun Dodgers, under Lew Fields's management. Miss Bayes had just undergone a serious operation on the opening night of Weber and Fields's Music Hall.

C. T. STEWART, Newark, Ohio.—James O'Donnell Bennett and Louis V. Defoe have not yet been represented in the column devoted to Prominent Critics, nor has Harry Fulton been pictured among the Publicity Men. Some time soon we may present them.

## RAISED TO A HIGHER STANDARD.

Editor DRAMATIC MIRROR:

Sir,—Speaking solely as a reader, I must compliment you on your splendid work in raising THE MIRROR to a higher standard than it has heretofore enjoyed. I fully realize the great amount of work it has required, but the result speaks for itself. I will be perfectly candid in saying that at no time in the past has THE MIRROR presented so attractive an appearance and contained such volume of fresh, live news as at present. I particularly enjoy the criticisms, the interviews and the various correspondents' letters. I am more than glad that you have enlarged the various weekly reports from the large cities, for, to my mind, this is one of the most attractive features of the paper, and keeps one in touch with the doings in the other cities of the country. Sincerely yours,  
I. BARTON KREIS.

Baltimore, Md., Jan. 2, 1913.

## PRAISES "MIRROR" PLAY REVIEWS.

Editor DRAMATIC MIRROR:

Sir,—I wish to particularly congratulate THE MIRROR on the high-class late play reviews, which have been a source of considerable gratification, as well as intelligent information, to your patrons and friends.

DON HOLBROOK.

Watertown, N. Y., Dec. 28, 1912.



## PROMINENT CRITICS

Some day when George P. Goodale quits the critic's tripod on the *Detroit Free Press*, Montgomery Phister of the *Cincinnati Commercial Tribune*, will be hailed as the dean of American dramatic critics. For many years Mr. Phister has been one of Time's landmarks.



Photo by Young & Carle, Cincinnati, Ohio.  
MONTGOMERY PHISTER.

Dramatic Critic Cincinnati Commercial-Tribune.

He has sat in judgment on the drama in all its phases for thirty years—which reminds us that he started to tell what he knows of the drama and its exponents only a few years after *THE MIRROR* came into existence. Neither man nor institution can survive thirty years in practically one place without filling a precise niche in the affairs of man, and filling it pretty well. And that is signally true of the subject of this sketch.

Mr. Phister is one of those wholesome writers about plays and players whose opinions stimulate and inspire, and tend to uplift the stage. He has a terse, colorful style, full of individuality and delicate humor, and his writings are read by the people of the stage for their mark of consistency and keen observation. He was long associated with Murat Halstead in the palmy days of the *Commercial Gazette*, but through all its mutations he has remained a fixture in the critic's chair. Mr. Phister has scored with two plays, and has been an occasional contributor to the magazines; but he is best known as one of the most distinguished of American dramatic critics.

### PLAYS AND PLAYERS.

Dorothy Keates and James J. Craig are recent additions to the Dave Lewis organization playing *Don't Lie to Your Wife*, a farce comedy with music which has been meeting with unusual success. Mr. Lewis has accepted a new farce for the coming season from the pen of Campbell B. Casad entitled, *Doing 'Em Good*. The new farce will have musical numbers interpolated and will be given a spring try-out.

Evelyn Wielding is now playing the lead in one of the *Bought and Paid For* companies.

Jane Salesbury, who played the part of Meg March in *Little Women*, closed her engagement with that attraction on January 4, in London, Canada, and has returned to New York.

Lowell Sherman was called very suddenly, one day last week, to play the leading part in *Within the Law*, at the Eltinge Theater, on account of the sudden illness of Orme Caldarre. Mr. Sherman had not seen the play and had only about three hours to study the part and get his costumes together. He went on and played the part letter perfect.

Alexander Spencer, the well-known musical director, and his wife, Alice Clark, prima donna, have been engaged for the tabloid version of *The Broken Idol*, which will be the initial production of the Interstate Producing Company. Mr. Spencer conducted the original B. C. Whitney Company at the Whitney Theater, Chicago, which had a run of nine months. Miss Clark will play the role formerly taken by Laura Guerite.

## BROADWAY FAVORITES—OF THE SEASON

### FRANCES CAMERON.

The name of Frances Cameron was unknown to the New York public until last Spring when Miss Cameron crept into Broadway as leading woman with James T. Powers in *Two Little Brides* and after the opening performance was the talk of the town. As a result she was immediately engaged for the important role of Juliette in *The Count of Luxembourg* at the New Amsterdam Theater, where again she created attention.

Miss Cameron is but twenty-four years of age. She was born in New York and received her education in the metropolis, where she also made her debut. This was at Hammerstein's *Victoria* as Tippie in *The Fisher Maiden*. Later she supported Eva Tanguay in *A Good Fellow*, and when *The Merry Widow* was first produced, Miss Cameron headed the No. 2 company and won much praise throughout the States and Canada. A cross continent tour as Mrs. Crocker in *The Prince of Pilsen* followed, a role Miss Cameron filled admirably and in which she scored a tremendous success in Boston, where the next season she was especially engaged and featured to portray Pepita in *Madame Sherry* for the Boston engagement only.



Photo by Apeda Studio, N. Y.

GRACE CAMERON.

Miss Cameron's future bears watching, for she possesses a rich soprano and as an actress is full of vigor, spirit and youth. CHAMBERLAIN BROWN.

### STANDING'S VERDICT SET ASIDE.

Supreme Court Justice Cohalan on December 28, set aside the verdict of a jury for \$2,500 in favor of Percy Darrell Standing and against William A. Brady, for alleged breach of contract. Brady's defense was that he offered the actor a part in the play *The Nigger*, which Standing refused to accept. The contract showed that the plaintiff was bound to play any part assigned to him by Brady.

### ANNA HELD ASKS FOR \$3,045.

Anna Held Ziegfeld filed judgment in the Supreme Court of New York on January 3, against her husband, Florenz Ziegfeld, for \$3,045 on notes executed by her husband in Paris in 1910.

### "THE MIRROR" 1913 CREDENTIAL.

The attention of all traveling company managers and local managers of theaters throughout the country is called to *THE DRAMATIC MIRROR* credential for 1913, now in the hands of every authorized *MIRROR* correspondent. This credential bears in large numerals on its face, the year 1913. *THE MIRROR* will consider it a favor if managers will recognize no other credential. *THE MIRROR* will be further indebted to managers if they will take up and destroy any credential bearing the date 1912, presented by anyone as a representative of this paper.

## PERSONAL

**REVELLE.**—Hamilton Revelle, who is now playing the sinister viceroy in *Kismet*, will probably become a star next season under the management of Harrison Grey Fiske, if the proper vehicle for him can be found. It is said that Mr. Fiske has the manuscript of a big Spanish-toned drama with the principal character a Mexican, which was written by Rita Johnson Young, and it is thought to be the play that will solve the problem.

**MAESTERLINCK.**—Georgette Leblanc, wife of Maurice Maeterlinck, it is announced in Paris, will appear in her husband's latest play, entitled *Marie Madeleine*, which is to see its first presentation in the Municipal Theater at Nice on March 15.

**ELLIOTT.**—Maxine Elliott was offered the leading part in *Turandot*, which will be produced in London, at the St. James Theater, under direction of Prof. Max Reinhardt, but she refused it, as she did not think it suitable. Miss Elliott finds the enjoyments of social life more to her liking, and she is not especially eager for stage work just at present.

**MARLOWE.**—The handsome cover of this week's *MIRROR* depicts the eminent actress, Julia Marlowe, in private life. The face is expressive of high ideals coupled with innate good nature, and these qualities are well brought out in the excellent photograph of the White studio, from which the color print is made.

**CORINNE.**—*THE MIRROR* is pleased to state that sensational newspaper reports purporting to represent Corinne, once famous as a child actress and well-known in comic opera, as ill and destitute are wholly without foundation. She is well and happy and following her profession, appearing regularly in vaudeville. She has placed on sale with her attorneys, jewels representing a value of between \$25,000 and \$30,000, in part the savings (not the gift of admirers) since her fifth year.

**LATHAM.**—If it had not been for a surgeon's scalpel, Hope Latham, whom John Cort has engaged to play the emotional role of Louise Farose in *Ransomed*, might never have taken up the stage as a career. She was a student of medicine in San Francisco, and had started her course in materia medica, progressing to the point where practical study in anatomy was to be taken up. With her class she entered the dissecting room, but the sight of the surgeon's scalpel made her lose her courage. Shortly after she came to New York and began a course of instruction in a school of acting. She soon found an engagement with a stock company in Springfield. Then followed a part of the adventures in *The Woman in the Case* under the management of Waggoner and Kemper. Her next engagement was with John Drew in *His House in Order*. Mr. Frohman re-engaged her for a part in *His Wife*. Probably her greatest success was made in *Salvation Nell*, in support of Mrs. Fiske. She impersonated the character of Myrtle Odell, a bit of acting that not only won the praise of the critics, but which prompted a letter from the author, Edward Sheldon. She is also known in New York as the thoroughly entertaining Belle Knowles of *Seven Days*.



Photo by Apeda Studio, N. Y.  
JOHN W. RANSOME.

## LOUIS N. PARKER ON HIS OWN PLAY.

Describes How He Came to Write "Joseph and His Brethren," Soon to Be Seen at Century.

Louis N. Parker is always an interesting talker. His description of how he came to write a play with a Biblical background follows:

"I think every playwright must look with longing at the great dramatic stories in the Bible, and yearn to bring them to visible life on the stage. Certainly every playwright who, behind and under the veneer of persiflage with which a moderately modest man conceals his respect for his own art, must wish that he had an opportunity of dignifying the stage, by transferring one of their epics to its boards. In England we have until now been denied this privilege. The bar of the censor has lain on Bible subjects. Now, however, that we have had Salomes innumerable, now that Mendelssohn's Elijah has been performed as an opera, and that Delilah has cut Samson's hair to Saint Saens's tunes, I hope that the ban will be lifted.

"But years ago I used to talk over the possibility of a play dealing with Joseph and His Brethren with my old friend, Addison Bright. It was just at the time when we had just made the acquaintance of that enormously energetic young man, Mr. George C. Tyler. It was also just the time when I had started the Pageant movement. I was busy on the Warwick Pageant and was beginning to learn how to handle epic subjects. So Mr. Tyler came along and said in his genial way, 'Go right ahead,' and right ahead I went. Joseph is the first outcome of my experience in writing Pageant plays, as Drake is the latest.

"I have frequently been asked to give some account of how I went to work and of the sources from which I drew. I am sorry to say that is difficult, if not impossible. I wrote the play in 1906-1908, and it has lain dormant ever since. In the meantime I have written and produced five Pageant plays. I have written and produced Pomander Walk, Di-raeli, and Drake, and I have had four happy visits to America. There varied experiences have wiped the tablets of memory clean.

"My method of writing this sort of play is the method I suppose every author pursues under similar circumstances. I surround myself with a small library of authorities. Out of them I seek whatever can be of help, and then I go to work. But when the play is finished, what I call my brain makes eager haste to rid itself of the lumber of information for which it has no further use, so as to make room for the newer matter. I know the shelf in my study where the Joseph books are sweetly slumbering. Other shelves are loaded with Joan of Arc, others bend under Drake, and others (hush!) under Napoleon. But what the books are, or whom they are by, I could not at this distance say. All I know is that I delved conscientiously, and that I was fortunate enough to find a number of things (which, of course, every scholar knows, but which I did not know) which were valuable.

"The name of Potiphar's wife, for instance, was by great good fortune, Zuleika. The pathetic little story of the love-lorn Tamai is not my invention. An so on, and so further. In the main, however, my play follows the Biblical narrative closely. Where ever possible it is a literal transcript. Whole scenes have scarcely a word interpolated in the dialogue. I have only ventured to continue here and there certain episodes which in the story are left unfinished as not bearing on the central figure. We do not, for instance, hear what becomes of Potiphar's wife.

"I hope I may add that I have tried to set forth the story with the tenderest sympathy for the most sensitive feelings of my hearers. Not at all for my own sake, but for the sake of the art to which I have devoted my life, of the artists whom I love and admire, and of the stage which I hold in reverence and honor. I am very proud and very glad that the high courage of the Liebler Company and of my old friend, George C. Tyler, gives the opportunity of placing such a play on the great stage of the Century Theater. By this I do not mean that it is a good play. I do not know whether it is a good play. But I do know that the fact that this kind of play can be produced, must make for the dignity of theatrical art. I do know also that all engaged in the production—the managers, the actors, the scene-painters, the property-man, the stage-hands, and the author—are working with keen enthusiasm, with whole hearted devotion, with courage, and above all, with the deepest reverence."

### "THE LIGHT."

Queensberry's Society Play Successfully Produced on the Road.

The Light, a three-act society play by the Marquis of Queensberry, was produced, for the first time on the stage, at the Lyric Theater, in Allentown, Pa., on the night of December 31, under the management of Shubering and Lamb, since which time it was played one night in Lancaster, Pa., and three nights in Atlantic City, N. J. Reports from these places have it

that play and players gave a good account of themselves.

The story is that of the famous baccarat scandal, that convulsed England in the '80s, and in which the then Prince of Wales, later King Edward VII., figured to no insignificant extent. The play is greatly toned down from the actual happening and is said to be strong in human interest and to contain some excellent light comedy. Nor does it lack the elements of intrigue, being, however, treated in a manner which takes it out of the realm of melodrama. Arrangements are now being made to bring it into New York at an early date.

### EXTRA FOR PROGRAMMES? NEVER!

Hammerstein Insists on Adhering to Former Customs.

Arthur Hammerstein openly protests against the latest English innovation introduced into some of the local theaters.

He, as manager of The Firefly, in which Trentini is starring, and which was recently transferred from the Lyric Theater to the Casino, in this city, declines to tax his patrons an extra ten cents—and gives them away with the price of a seat.

Hammerstein had a large number of programmes printed and had them distributed at the door to patrons.

"It's hard enough for the public to have to pay to see a show without paying to learn what the show is about by giving up ten cents for a programme. As



Photo by White, N. Y.

MILICENT EVANS.

Millicent Evans, leading lady of the "Alibi Bill" company, at the Times Square sub-post office at 7.30 A.M., Wednesday, Jan. 1. Miss Evans was the first woman in New York to take advantage of the parcels post law. She had four bundles to mail, one of which was four feet in length. She was accompanied by American District Messenger boy No. 709.

long as The Firefly is in New York I shall have my own programmes printed and distributed free of charge. Any patron who wants a programme can have one, without paying a cent for it," says Mr. Hammerstein, holding his station by the side of the boy who handed them out until the last auditor had entered.

### THE DESIRE FOR TRUTH.

(Continued from page 3.)

also a great thinker. In his Waste there are touches of exquisite artistry. It is not merely intellectual drama, 'the drama of discussion,' that these men are writing. England is full of real human conflict to-day, the conflict of old and new ideals. These men reflect that conflict."

This whole subject of England's ideals led us to talk of politics, the labor struggle and woman suffrage. Mr. McKinnel had some keen things to say. I asked if he did not believe that if women voted, they would be the greatest fly in the ointment of the radicals. (This is a favorite notion of mine.)

"Women are the natural conservatives," said Mr. McKinnel with that youthful, hearty laugh which at first surprises you in a man of such force. "They

have a personal instinct, a kind of feeling of protection, which frequently comes to clash with abstract principles. The mother in The Eldest Son reveals this fine lack of principle when it is her own son that gets into trouble. Give women the vote, and the poor radicals will find them the greatest obstacles to innovation."

I smiled at this confirmation of my suspicion. Mr. McKinnel also took sides with the engineer in the recent strike in England, occasioned by an employee being reduced in position because he got drunk while off duty. He said the principle was simply this: should a corporation have the right to dictate what its employees should do while off duty? The newspapers, he added, had much misrepresented the whole difficulty.

But after all, this is an interview for THE MIRROR. So following an hour of talk on criminal law, New York police, and the Temple off Fleet Street in London (where Mr. McKinnel lived three of his bachelor years), I felt duty bound to veer the conversation around again to the theater.

Mr. McKinnel has an almost epigrammatic way of disposing of the question of setting.

"No play," he said "ever succeeded merely on the strength of its stage setting. When I act in a play all I desire is a setting that is adequate. Of course there are some people who will pay two dollars to see a hansom cab perfectly represented on the stage, when they can see any number for nothing on the street. But I don't care whether the pillars of the King's palace are real marble or just a plain drop. The function of scenery is merely to serve as an adequate background for the play."

For a parting shot I brought up the old, old question of whether an actor should "let himself go," i. e., really feel the emotions of the person he was delineating.

"Most decidedly not," said Mr. McKinnel with an emphasis that is not usually characteristic of one so modest. "An actor is an artist—the audience is like a piano and he plays upon it with all the skill of his technique. Of course he must lose self-consciousness, and that is why my fifty-first performance is generally so much better than my first. I have learned by trial what to eliminate and what to accentuate. But to lose self-consciousness is a very different thing from losing command of oneself. The great actor does not abandon himself, for he would then be giving just an emotional exhibition. It would not stir the audience either. Unless you command yourself, hold something in reserve, you cannot expect to command your audience. I believe that the true actor can play any scene that was ever written and then step into the wings to continue a game of checkers, just as Mrs. Siddons would take snuff immediately after the most tense scenes in Macbeth. Perhaps I can express what I mean fairly well by saying that the great actor will forget himself and remember his audience."

I said I thought that was expressing it very well indeed.

H. E. STEARNS.

### THE THEATRICAL FIELD IN CANADA

(Continued from page 4.)

Alexandra, and the Phillips-Shaw Company maintains a profitable Summer at the Grand. Montreal in turn pays devoted tribute to the Orpheum and Francais stock companies, and Ottawa, with its limits in population, keeps alive two groups of players, one of them all the year round. Hamilton has two companies in the hot season; Stratford has one, so with Winnipeg, Edmonton, Calgary, Vancouver, and preparations are under way to start the industry in other smaller centres.

Sometimes an intrepid champion of things Canadian is heard to credit the country with a freedom from business depressions and "temper" such as occasionally aggravate the theatrical situation in the United States, particularly preceding presidential elections. There is no doubt that an average ten years in Canadian box offices presents fewer disturbing periods than is true of probably any other nation. This is due to a peculiar political system, fitted with a guaranteed "equilibrator," and an arrangement of financial institutions rendered almost proof to panic. Other peculiarities are associated with the country and its audiences by the observant player and manager not the least of which is the relatively good patronage maintained during Holy Week and other periods of celebration when theaters south of the border have often judged it wiser to close.

Nowhere has the general improvement in the "hygiene" of stage performances met with more practical support than in the show routes of the Dominion. No section of the Saxon race is more genuinely dominated by austere standards of public duty, and in the past years the application of such standards to so many stupid or odorous theatrical attractions sent to Canada by short-sighted producers, has cost the theater, permanently, thousands of its best friends. During more recent times, the policy of clean drama and sterilized librettos, has won a vast army of new followers whose allegiance can be as quickly forfeited as it was quickly won.



## PHILADELPHIA RINGS IN THE NEW

First Time on the Schuylkill for "Somewhere Else" and "Bought and Paid For."

PHILADELPHIA, JAN. 7 (Special).—With the advent of the year '13, signifying good luck, theatrical charms, such as goose bones, rabbit teeth, etc., became very rare, and Philadelphia managers and actors kept an eye peeled so as not to walk under ladders or open umbrellas in the house. In the meantime there was almost a complete change of bills at the downtown houses.

At the Shubert houses, two plays never before seen in Philadelphia made their appearance and had successful openings. Business was good at the Lyric, where *Somewhere Else*, a musical fantasy produced by Henry W. Savage, was behind the footlights. The advance sale was very big for that great New York money-getter, *Bought and Paid For*, notwithstanding the fact that it is nearly two seasons since it was first produced.

Arthur Hopkins presented a new play by Eleanor Gates, *The Poor Little Rich Girl*, which opened auspiciously at the Walnut for a two weeks' engagement.

Billie Burke, who is usually in Philadelphia New Year's week, arrived one week late, but is doing her usual big business at the Broad in *Mind the Paint Girl*.

Henry Miller, who has not been in the

Quaker city for several seasons, opened at the Garrick in the *Rainbow*, and received a most cordial reception.

The Garden of Allah has had a very successful run here at the Forrest, and, although in its last week, business continues to be very good. Ina Claire, in the *Quaker Girl*, is still fascinating thousands at the Chestnut Street Opera House, where the show is booked for several more weeks.

All of these big metropolitan successes coming to Philadelphia simultaneously will mean the keenest sort of competition, and it will be interesting to see which theater does the biggest business.

An odd accident occurred last week in one of the vaudeville houses in West Philadelphia when a stage hand manipulating a target was shot by an actress who had a sharpshooting act. The stage hand attempted to change targets before the marksman had finished her shooting, and is nursing a bullet wound of the hand for his pains.

At the Grand Opera House this week, Ward and Vokes have been succeeded by that well-known mirth-producing musical play, *Alma Where Do You Live?* Business is fair.

J. SOLIS-CORNN, JR.

## PLAYS THAT PLEASE BOSTONIANS

"The Woman," According to Belasco Settings—John Drew—Grand Opera—Mrs. Fiske and Billie Burke Follow.

BOSTON, JAN. 7 (Special).—The Woman, which began an engagement at the Park last week, is a typical Belasco production. That is, it is the perfection of realism in setting, and it is acted superbly. In a cast uniformly excellent, Mary Nash, John W. Cope and Edwin Holt deserve special mention. Jane Peyton, Cuyler Hastings and Harold Vosburgh in somewhat smaller parts are all that could be asked, and the others in the cast are more than satisfactory.

This week there were several interesting openings. John Drew came to the Hollis with *The Perjured Husband*, which furnishes him a typical part and tells a pleasant story. Mary Boland, Nina Seveling, Margaret Watson and Alice John are in the cast.

The Merry Countess, which is Strauss's *Die Fledermaus* modernized and amplified, came to the Shubert, with Maurice Parkos, Josie Collins, Forrest Huff and Martin Brown in the company.

To the Colonial came the Ziegfeld Follies, with Bert Williams, for a run of four weeks. The skating scene from *A Winsome Widow* has been added.

On Monday also Hanky Panky began a return engagement at the Majestic. The cast is practically the same as before, except that Christine Nielson is now in the company, while Carter De Haven has been replaced.

Raymond Hitchcock is in his last week at the Tremont in *The Red Widow*. Next week comes one of the impatiently awaited treats of the season, *Milestones*.

Not that Boston is at present without such pictures, for with *Disraeli* at the Plymouth, where Mr. Arliss will stay at least until Jan. 25, the genre drama is well represented. Robert Lorraine, in *Man and Superman*, will follow.

The Boston is dark this week in preparation for *The Garden of Allah*, which opens next Monday.

At the stock houses the holiday pieces are being continued this week. The *Gingerbread Man* at the Castle Square and *The Isle of Spice* at the St. James. Next week John Craig will mount at the Castle Square *The New Sin*. Macdonald Hastings's singular and thoughtful play which met so early and undeserved a death in New York. The cast will be confined to three men, who will be George Henry Trader, Donald Meek, and Mr. Craig himself.

After *The Isle of Spice*, at the St. James, will come a revival of *Sunday*, once played by Ethel Barrymore. Members of Boston's Scottish societies attended the St. James in a body last Friday night.

Ethel Barrymore herself is at Keith's this week, playing *Barrie's The Twelve Pound Look*.

At the Bijou, the one-act play for the week is *The Leadin' Road* to Donegal, by Seumas McManus.

Bunt is to come to neglected Boston at last. She begins an engagement at the Majestic soon, probably Jan. 20.

Following John Drew's two weeks at the Hollis, Mrs. Fiske will come for a like period in *Edward Sheldon's The High Road*, to be followed in turn by Billie Burke, in *The Mind the Paint Girl*.

On Monday of this week, the Toy Theater, Boston's successful semi-amateur playhouse, produced a three-act play, by Laura Wynne, called *Victoria*, and a one-act play, *A Christmas Fantasy*, by Roger Sherman.

Governor Fox's annual dinner to the Lieutenant governor and the executive council was enlivened last week by the appearance of Harry Lauder, who was playing an engagement at the Shubert.

John Craig, of the Castle Square Theater, entertained the members of his company at the Lombardy Inn with a New Year's Eve supper, and also gave the theater staff a spread on the stage.

FORREST ISLAND.

## JERSEY CITY AND NEAR-BY.

Old and New Attractions Boom on the Hills Beyond the Hudson.

JERSEY CITY, N. J. (Special).—Al. H. Wilson played his annual engagement at the Majestic, 30-4, to very good business, and, as usual, gave the best of satisfaction. It happened in Potsdam is a play full of good comedy, with clean-cut American and German characters. Mr. Wilson is the same Jolly Met, with a number of new and catchy songs. Excellent work was done by W. A. Howell, Will T. Chatterton, George Sweet, Charles McGee, Laura Lemmers, Marjorie Dalton, Jessie Lansing and Jeannette Carroll.

The Orpheum Players attempted comic opera, 30-4, to very good patronage. The *Belle of New York* was presented in a complete manner. The chorus was large and well trained, and the musical numbers were warmly applauded.

Crowded houses greet the stock company at Academy of Music, which this season is a real gold mine, at every performance, and the members of the company are deservedly favorites with the patrons. Tony the Bootblack was given a careful staging 30-4, and had plenty of spirited action. Mr. Taggart as Dick, G. Fred Wagner as Tony, Mr. Brown as Tom, Mr. McMillan as Carlos, Miss Malloy as Daisy, Miss Sheldon as Grace, Miss Williams as Annette and Charles Rielly as Nolan were all immense. Moving pictures between acts are always good, and are changed daily.

The Monticello offered two strong headline attractions 30-4, consisting of Lottie Mayer, a young woman of perfect physical proportions, in a new diving act; Franklin Gates and Company appear in a comedy playlet. Pictures are changed daily and business is fine.

Keith's is turning people away at most performances on account of fine vaudeville offered and attractive pictures.

S. R. O. prevails at every evening performance given in the Bon Ton, where manager Ed Cadogan is still offering clean and good vaudeville and moving pictures.

Manager Ed Schiller had no real good combinations to offer, 30-4, at the New Broadway. Raynolds, so he put in a rattling good vaudeville show and pictures. Those appearing were: Perno's band of fifteen musicians, in a well-appreciated musical melange; Engel and Pecaro, Clark and Verdi, and Fred Fisher and Sid Gibson. Lottie Mayer, the diving Venus, and special attractions. Business immense.

Appearing at Bayonne Opera House, 30-4, were John De Tora, a fine marksman; Gruffy and Lasso, Louise Brehaney and Mary Ambrose, Lauder and Sherry, and Collins and Tropmann.

Marcus Loew vaudeville now prevails at the Lyceum, Bayonne, the latest house to open. The bill is changed twice a week, with new pictures every day. Business is good, and management is much encouraged.

A New Year bill of good cheer was put on at the Hudson, Union Hill, 30-4, to large patronage. Each number was good, and the auditors were not slow to show appreciation. Offering consisted of A

OUT WEDNESDAY JANUARY 15th, 1913

## THE ANNUAL NUMBER

OF THE

## NEW YORK DRAMATIC MIRROR

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LAST FORMS CLOSE SATURDAY, JANUARY 10th, 1913

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Night on a Houseboat, with J. Herrick, Donald Archer and the Shaw Twins in the cast; Hooey and Leco, Jose Erard, a French tenor; Josephine Saxton and her pickaninnies, Jester and Rogers, Florence Modena and Company, Gregorie, Elimina and Company, and Ben Vernon and Company.

WALTER C. SMITH.

## "JULIUS CAESAR" CAPTURES NEWARK.

NEWARK, N. J., Jan. 7 (Special).—William Faversham in *Julius Caesar* at the Shubert 30-4, gave the best production shown here for many years. Mr. Faversham was supported by the original New York cast. The theater was packed to capacity at every performance.

Passers-by, with Charles Cherry, was present at the Newark 30-4. One of the hits of the play was that of the character of Samuel Burns. John Mason in *The Attack* follows.

Too Proud to Bar was presented by the Jacob's Stock company at the Jacob Theater 30-4. The Corne Parton Stock company gave a splendid revival of *Forty-five Minutes from Broadway* 30-4 to packed houses.

The company was Lorena Atwood, who appeared as Mrs. Dean. Having played the role in the original company, she was engaged especially for this production. The Gambler came next. Solendid bill at Proctor's, including Will Archie, La Petite Minnow, Ad Carlisle, Ernie and Ernie, Five Martells, Fletcher Norton and Maud Earl, Nick Hurd and J. Dell Chain, Gladys Alexandria and company.

At the Erie Lyda Powell and company head the bill. Others are the Sheths, Nichols and Le Cruz, Mabel Morra, Roman Trio, Corne and Swor, "Little Snookums." Burlesquers pleased large audiences at the Garety. The Bohemian Burlesquers presented a clean and attractive program at Miner's, introducing *The Merry Minstrel Maids*.

GEORGE S. AFFLEGATE.

## FOOTLIGHT FUN IN DETROIT.

DETROIT, MICH., Jan. 7 (Special).—Austin MacHugh's melodramatic farce, *Officer 666*, occupied stage of Detroit Opera House 30-4, and proved one of the most enjoyable offerings of the season. Next week, *The Daughter of Heaven*.

Excuse Me, with a cast picked with Savage discrimination, was New Year's offering at the Garrick 30-4, and capacity houses were rule of week. Although Rupert Hughes's farce is not new to Detroit, popular interest in it does not seem to wane. Next week, *The Passing Show* of 1912.

ELLY A. MARONI.

## GLORY ENOUGH IN INDIANAPOLIS.

Vice-President-Elect Speaks on the Stage—

Mantell's "Macbeth" Makes a Record.

INDIANAPOLIS, Jan. 7 (Special).—Robert Mantell played the most successful engagement he ever had in Indianapolis at the Shubert Mutual Dec. 23-28. Night Dec. 27, when he presented *Macbeth*. Mr. Mantell was greeted by the largest audience he has ever played to in his long career. Last May Northern and Marlowe established their attendance record at same house, on one night playing to the largest audience that had ever greeted them. The attendance at Mantell's *Macbeth* was larger by several hundred. At least 300 people bought standing room and several hundred were turned away. James T. Powers in *Two Little Brides*, the closing attraction of the year, Dec. 30-Jan. 1, was well patronized and enjoyed by the holiday crowds. Northern and Marlowe Jan. 2-4. Little Miss Brown Jan. 6-9. Primrose and Dockstader's *Minstrels* Jan. 9-11. Gene Jan. 12. Yvonne Jan. 13.

Countess Coquette, with Knox Wilson and others, was the attraction at Knickerbocker's Dec. 30. The Phi Gamma Delta Fraternity, holding their national convention here, bought out the house. A. J. Field's *Minstrels* finished the week, Dec. 27-28, making his first appearance here for three years. In mid house. The Little Millionaire, with Charles King, Lila

Rhodes, William Keough and others, attracted a large audience opening night, Dec. 30-Jan. 1, that applauded the typical Ochan numbers with zest. Charles King's recent injury to his knee prevented him from dancing, thus carrying his otherwise good performance. Shubert Mutual Grand Opera company Jan. 2-4. *Hold the Steel* Jan. 6-8. The Concert Jan. 9.

The Divorce Question, a strong drama presented by a good company, drew well at the Park Dec. 30-Jan. 4. Billy B. Van in *A Lucky Hooloo* follows.

Call of the Woods, by the Holden Players, was at Colonial Dec. 30-Jan. 4. Lucile Haines, a former favorite leading woman with Everett Stock, also the Arvine Stock at the Majestic, will make her first appearance as leading woman with Holden company Jan. 6 at Juliet in *Home and Juliet*, next week's bill.

First-class bill pleased a crowded house at Keith's opening afternoon, Dec. 30. The Countess, Willard Mims and company in *Minstrel's* *Furnished Flat*, J. C. Nugent and Julia York to *The Regular*, and Van Hoven were the favorites, with Miller and Mack, Tenney and Norman, Bounding Pattersons, and the *Smooch* on class seconds.

PAUL KIRKWOOD.

## WANTS

RATES, CASH WITH ORDER:

ACTRESS—Juvenile leads; highest salary will be paid to youthful young lady, 18 to 25, of refinement and large stage experience. Broadway production opening Feb. 1. Elin, 114 West 30th Street.

AT LIBERTY Jan. 1 musical director, pianist, member A. F. of M.; musical comedy preferred. Address H. A. Loring, care of Manhattan Club of New York, 32 West 45th Street, New York City.

IF GEO. H. MAYNE, recently in Kansas City, Mo., will communicate with A. H. Murphy, Clerk of the United States District Court, Territory of Hawaii, he will receive information to his advantage.

PARLOR—Extra large suitable for rehearsal; can be used by arrangement any time; terms very moderate. Apply 254 West 56th.

PARTNER Wanted—Clever young lady who sings to join character actor in comedy; dramatic sketch. Address Harry Thornton, 114 W. 45 St., New York City.

WANTED—Child to care for, one to four years old; attractive home; no children; lawyer and wife; Frenchman; references exchanged. Home, care Miron.

WANTED—The address of Francis Richard of Quebec, now in theatrical work. Most likely last business concerning him. Address A. H. 2556 Boulevard Ave., Montreal, Can.

WANTED—Company of five or six clever people to produce a repertoire of sketches, farces, etc., in a moving picture theater. Long engagement for capable organization. Write or write giving references. R. J. Madden, Locum Theater, Sydney, Nova Scotia.

WANTED—Three or four act comedy or drama cast of five to seven men, three or four women; want clean modern story for amateur production; strong male and female leads; full particulars and terms first letter. Production, care Miron.

W. G. ROOSEVELT, JR., last season with Oddy Players, Alhambra Theater, Stamford, Conn., send present address. To your advantage. Fred Perkins, care Miron.

WANTED—Experienced dramatic people (man and wife); leads for stock sketch presentation; moving picture house; state lowest salary. Sketches, care Miron.



## OPERA HOUSE BURNED.

Extinction of Whole Missouri Town Threatened by Destructive Fire

ST. JOSEPH, Mo. (Special).—One man was probably fatally burned and three persons, a man and two girls, trampled and injured to-night in a panic which followed a fire in the opera house at Maysville, Mo., county seat of DeKalb County, during a moving-picture performance on the night of December 20. The St. Joseph fire department was called and ready to give succor, but, as the water supply had given out, it was useless. The fire at one time threatened to wipe out the whole town, but was eventually extinguished by the use of dynamite.

T. R. Dunn, editor of the Maysville Democrat, and two young girls from the country, whose names are still unknown, were trampled and injured in the panic in the theater.

Besides the Opera House, several business houses were wiped out, at a loss of \$75,000.

## FIGHT AUTOMATIC FIDDLER.

Philadelphia Musicians in Active Warfare Against Mechanical Contrivance.

The Musicians' Union of Philadelphia has entered a vigorous protest against the use of the automatic fiddler in the Broad Street Theater, which they filed with the Central Labor Union of that city last week.

When Messrs. Nixon and Zimmerman were appealed to, in the musicians' protest against the supplanting of the human player by a mechanical contrivance, they said that the musicians had no right to make suggestions as to what should be played at any of their houses.

It was expected by labor men that the White Rats would get lined up against the managers and that the dispute would possibly end in a tie-up or a lockout.

## "MAGIC FLUTE" YIELDS MAGIC COIN

German Press Club \$12,000 Richer as Result of Operatic Benefit.

The German Press Club, of New York, was the beneficiary to the extent of \$12,000 from a performance of Mozart's Magic Flute, at the Metropolitan Opera House, on the night of December 28.

The magic of The Magic Flute is no idle boast, if measured by this result in good American dollars.

Madame Gadski replaced Emmy Destinn in the role of Pamina, and Carl Jörn was substitute for Leo Slesak as Tamino. Both artists gave splendid accounts of themselves in an uncommonly excellent performance of the opera.

## WHITTIER RELICS BURNED.

Poet's Former Home in Amherst Badly Damaged by Fire.

Fire destroyed relics of the poet, John Greenleaf Whittier, including letters from notables all over the world, and manuscripts were burned or seriously damaged by smoke and water, which partly consumed the building occupied by the Whittier House Association, on December 25, at Amherst, Mass.

Only a small part of the collection of relics, with which the house was filled, was saved.

## AUTOMOBILE HITS ACTRESS.

Henrietta Irene Bulger's Right Thigh Broken Christmas Eve

Mrs. Henrietta Irene Bulger, an actress of 756 Seventh Avenue, was struck by an automobile on the night of December 24 when crossing Broadway, at Sixty-ninth Street, this city. She was taken to the Roosevelt Hospital suffering from a fracture of the right thigh. The machine, the police say, is owned by Andrew Albright, of the Hotel Ansonia, and was operated by Wilfred Atkinson, of Hilton, N. Y.

Mrs. Bulger was struck by a mud guard of the machine and thrown several feet. She was taken to the hospital in a passing automobile, operated by William B. Sands, of 149 East Sixty-third Street, a deputy sheriff.

## MRS. PAT CAMPBELL A GRANDMOTHER.

At Nairobi, British East Africa, a son was born to Mrs. Mervyn Beech, who was once known to playgoers as Stella Campbell, who is a daughter of Mrs. Patrick Campbell.

## ACTRESS DIES ON STAGE.

STAMFORD, CONN. (Special).—Miss Margaret Hatch, an actress, 40 years old and unmarried, sister of Charles Hatch, proprietor of a theater in Chicago, dropped dead on the stage of the Alhambra Theater here on the night of December 24, just before 10 o'clock, while appearing in a vaudeville sketch. Death was due to heart disease.

Miss Hatch had been playing in vaudeville for about twenty years. She was acting the landlady in a sketch depicting a tenement-house scene. The curtain had just gone up. Miss Hatch entered and

started to speak her part. Then, clutching at her breast, she turned and started into the wings. Members of the sketch announced that she had fainted. The curtain was rung down, and, while a motion picture was substituted for the act, a physician, called hurriedly to the theater, said the woman was dead.

## AMERICAN BEAUTIES FOR TRIBUTE.

Members of Moulin Rouge Company Honor Little Chorus Girl.

OMAHA (Special).—Five members of the Moulin Rouge company went to the Holy Sepulcher Cemetery, in this city, on December 26 and laid American Beauty roses on the freshly made grave of a little chorus girl, Jessie Cole, member of that company, who died there.

It was anything but a gay Christmas for the Moulin Rouge, at the Krug, as the members of the troupe recalled the little girl who, just as life was budding with all its sweets and allurements, was called to surrender it.

When the company left Omaha on Saturday night, December 28, the only mourners in the world for the little girl took their departure from the city which has become her last "stand."

## HYDE ESTATE ABOUT \$2,000,000.

Most of It in Trust for Widow During Life—Bequests About \$65,000.

The will of Richard Hyde, who was president of the Hyde & Behman Amusement company and who died on December 14 at Tucson, Arizona, was filed December 30 for probate by Dykman, Orland & Kuhn, attorneys, in the surrogate's office, in Brooklyn. It bears date June 5, 1912, and the petition for probate is signed by James B. Hyde, son of the testator, on behalf of himself and two sisters, Mrs. Lulu B. Hubbell and Miss Lillian Hyde, who are named with him as executors.

No schedule of the estate was filed, but its value is estimated at \$2,000,000. With the exception of specific bequests amounting to \$65,500, the estate is put in trust for the widow, Mary Hyde, and after her death it is to go to the three executors and William J. Hyde, also a son. There are specific bequests amounting to \$60,600, among which are the \$25,000 to the Actors' Fund of America.

The large estate at Bay Shore, L. I., and the town house at 22 Eighth Avenue go to the widow, and after her death to the four children.

It is directed that the Star, Gayety and Folly Theaters in Brooklyn, the Star and Garter Theater at Chicago, and the Gayety Theater at Pittsburgh, which are turned over to the executors, be held in trust and operated and the income turned over to the widow. After her death they go to the four children. The holdings of the testator in the Brooklyn Jockey Club are also left in trust to the widow.

## TEARLE SUED BY DIVORCED WIFE.

Arrears in Alimony Causes Trouble for Actor.

Mrs. Josephine Tearle, who recently obtained a divorce from Conway Tearle, an actor, with alimony of \$65 a week, applied to the Supreme Court, December 30, to have her former husband punished for contempt of court for failure to pay her \$395 arrears of alimony. Mrs. Tearle said that Tearle is now rehearsing a part in Man's Way, in which play he is to receive \$175 a week. She said that he is living in luxury with the woman who was the correspondent in the divorce suit.

It was rumored recently that Tearle had married Mrs. Roberta Menges, the correspondent in the divorce suit, soon after the first Mrs. Tearle got her decree.

## MILLIONAIRE DRUMMER.

Wooster Lambert, of St. Louis, Joins Musicians' Union.

J. D. Wooster Lambert, reputed to be St. Louis' richest young bachelor, has joined the Musicians' Union. He says his name will be on the regular list of piano and drum performers in union headquarters, and he expects to get an occasional call to play for dances and dinners.

Lambert, in the famous Busch debut ball, took charge of the drum when the regular player tired out.

The Lambert family, famous for having made a great fortune from the manufacture of liscrine, have a faculty for keeping in the public eye. Albert Bond, the eldest of the three Lambert brothers, is known as an amateur balloonist on two continents. Jordan, the second brother, furnished a sensation, some years ago, when he and his wife became the willing dupes of a family retainer—a strapping young fellow of a designing turn of mind. Just now Wooster Lambert beats the big drum in a band. Can you beat it?

## "THE MAN WITH THREE WIVES"

The complete cast of The Man With Three Wives, the new Shubert opera, includes Cecil Lean, Alice Yorke, Sydney Grant, Charlotte Greenwood, Robert Pitkin, Dorothy Webb, Melvin Stoker, Arthur Geary, Susette Cotta, Ethel Morris and Cleo Mayfield.

## TO STAR CATHERINE COUNTESS

In a New Play by Alexander Brown—Other Plays Contemplated

John Cort has accepted the manuscript of a new play written by Alexander Brown, a well-known lecturer in New York on the drama and kindred subjects. This is the first play of Mr. Brown's to reach production. It is a comedy, the exact nature of which is not yet revealed. Mr. Cort plans to star Catherine Countess in the leading role of the new play, and will bring it to performance in New York as soon as three other plays, already arranged for, have been produced.

These three plays are: The Glassblowers, an operetta by John Philip Sousa; The Ellixir of Life and Scales of Justice. The names of the authors of the last two plays, together with the casts that will act them, will be publicly announced late this week.

## DIVORCE CONTRACT IN COURT.

Steps Taken by Hammerstein to Stop Weekly Allowance to Daughters.

Oscar Hammerstein, through his attorneys, Hoadley, Lauterbach and Johnson, on December 28, filed demurrer to the answer made by the Equitable Trust Company to Hammerstein's suit to recover 3,998 shares of stock in the Victoria Theater, which the trust company holds as trustee, disclosed the fact that the impresario had carried out his threat to endeavor to set aside the agreement under which he bound himself to pay Mrs. Malvina Hammerstein, who divorced him, \$200 a week for her life, and on her death to continue the payment of \$100 a week to each of his daughters, Mrs. Rose Hammerstein Tostevin and Mrs. Stella Viola Hammerstein Keating.

Hammerstein's demurrer was argued before Supreme Court Justice Greenbaum on Monday, Jan. 5. Charles L. Craig presented the Hammerstein end of the case, and Murray, Prentice & Howland appeared for the trust company. Mr. Hammerstein contends that the facts contained in the answer do not constitute a sufficient defense in law.

Mrs. Tostevin and Mrs. Keating have begun suit in the City Court to compel their father to pay them \$800 each, he having defaulted for eight weeks.

To this suit Mr. Hammerstein has also filed a demurrer.

## ACTRESS SUES MOTHER-IN-LAW.

Charged with Non-Respectability Because She Lives on \$11 a Week.

Can a mother-in-law denounce and slander her sons wife because she manages to keep house on \$11 a week? This is the interesting question to be decided by a suit filed in the Supreme Court of New York, December 23, for \$10,000 alleged damages, against Mrs. Annie Verschleiser by Mrs. Nellie Verschleiser, formerly a show girl in the Madame Sherry company, when she was known as Helen Mann.

"She is an actress and cannot be respectable," says mother-in-law Verschleiser. "A woman who gets \$10 a week from her husband and keeps house on it cannot be respectable."

"She is an actress, never was respectable and never will be respectable."

The young woman, who lives in a three-room flat, explains her mode of living as follows:

"David earns \$13 a week. He gives me \$11 instead of \$10. I pay \$4.50 a week for these rooms and \$5.50 a week for food and gas. I scrub and clean the house and wash and iron all of our clothes except his collars. We received \$600 in wedding presents. I have been using that for clothes. My father is a rabbi in Boston and my brother is a lawyer."

She bought her husband a watch for \$35 and a suit of clothes. All she ever got from him was a little brooch and some silk underwear, she declares. She also keeps a diary of his homecoming. Young Mrs. Verschleiser also has filed suit for \$50,000 against her mother-in-law, in which her father-in-law is made co-defendant for having enticed her husband from her and harboring him against her will.

## ACTRESS TO WED LAWYER.

The engagement of Miss Agnes Delami, known professionally as Agnes De Lane, to Frederick W. Klendi, a Brooklyn lawyer, was announced on December 29. Miss De Lane is now playing in Bought and Paid For, and while in Brooklyn a few weeks ago, the entire company were the guests of Mr. Klendi at a dinner given at the Crescent Club, of which he is a member.

## TOP O' THE MORNING" CAST.

The cast for Henry W. Savage's Top o' the Morning includes Gertrude Quinlan, Tim Murnoh, George Le Guere, Thurlow Bergen, Robert Cain, Nellie Fillmore, Charles Garry, John J. Scannell, Agnes Findley, Viola Clarke and Louise Farnum.

## "BACHELOR'S HONEYMOON."

Gilson and Bradfield's A Bachelor's Honeymoon company, which opened in August, continues to do record-breaking business in the Middle West. The com-

pany is just starting on a Southern trip. V. O. Rankin, a former correspondent of The Mirror is making good as Stephen Houston. The company consists of: Leon A. Gilson, A. Mayo Bradfield, J. W. Anderson, V. O. Rankin, C. T. Wilkerson, C. A. Williams, Rose Alsworth, Merle Mack, Carolene Flournoy, Alice Dott.

## OBITUARY NOTES.

HENRY C. BROWN, a well-known musician, died Dec. 7 in New York, aged seventy-four. He began his career as a cornetist when fifteen years old as a member of the orchestra in the Old National Theater, and in 1857 he became deputy leader of the old Boston Brigade Band.

NEIL LITCHFIELD, widely known as an entertainer, died Dec. 6 at his home in Newark, N. J. He was fifty-seven years old. His death was the result of a nervous breakdown more than a month ago. He is survived by his wife and one daughter.

WILLIAM F. MALCHOW, a musician, died of heart disease on Dec. 9 at his home in Red Bank, N. J., in his fifty-second year.

MURRAY D. CAMPBELL died at Closter, N. J., Dec. 4. Mr. Campbell was the only son of Frank G. and Gabrielle Campbell. He leaves a widow (née Cleopatra Cooper) and an infant son.

The mother of Madeline Winthrop (Mrs. Ned Finley), passed away at her home in Detroit, Dec. 6. She was the wife of Dr. W. M. Winchester, well known to many of the theatrical profession.

FUJI-KO, a Japanese actress of some ability, who appeared for some months in The White Chrysanthemum where she took the part of the Japanese Venus died lately in Canada. She has been all over the country, and has played in The Mikado and was the possessor of a rich voice. She was also the writer of verse and short stories. Her death seems clouded in mystery as none seem to even know the exact date of her death.

MRS. CLARA PEMBERTON WYLIE, well known in the South and West for many years under the stage name of "Kate Sanford" as an impersonator of the negro "mammy," died December 15 at her home, in Milford, Mass., from congestion of the lungs. She was born in 1857. She was on the stage with her husband, Mr. William A. Wylie, more than thirty years. Her most notable role was that of Aunt Dossie in Under Southern Skies.

WALTER SCOTT LENNOX, well known among theatrical folk of the last generation, the associate of Edwin Booth and manager of Lily Langtry in her early days, died December 14. He was born in 1857 and came from a family of actors. His father and grandfather were stage celebrities, and his brother, Fred Lennox, has been seen recently in important roles in the Three Rameos and The Dollar Princess.

JOSEPH NATHAN, formerly a well-known actor, died December 13 at the hospital, in San Francisco. Nathan was a brother of Albert Nathan, son-in-law of Mrs. Lena Jones, who was killed November 26, and his brother's troubles are thought to have hastened the theatrical man's death.

RICHARD HYDE, president of the Hyde and Behman Amusement Company, died December 14, in Tucson, Arizona, where he had gone to seek relief from asthma and heart trouble. Mr. Hyde caught a cold in Florida last March, and never fully recovered from its effects. He was sixty-six years old. Mr. Behman, his former partner, died six years ago, and the business has since been carried on by Mr. Hyde's sons.

MR. JOHN T. TIERNY, forty years old, well known as an Irish comedian, died at his home in Baltimore December 15. He is survived by his wife, who was Gertrude Millington, the actress.

Mrs. LOUISA BRYANT, the mother of Nina Bryant, leading woman at Ye Liberty Theater, Oakland, Cal., died of apoplexy at her home in that city December 4. The shock was so great that Miss Bryant resigned from the stock company and returned to Cincinnati with her mother's body. Miss Bryant is the wife of "Ted" MacLean, a well-known manager.

DR. J. H. FITZGERALD, for fourteen seasons with the Gollman Bros. shows, died noon of December 22 at the Mercy Hospital, Chicago. He was 49 years old, having been born on May 16, 1863. His body was taken to Astoria, Ill., for burial. His wife, who survives him, is also a professional.

HARRY P. SLATER, proprietor of the Slater Theater in Pottsville, Pa., died suddenly there Tuesday, December 24. In the Civil War he commanded a naval battery on Morris Island during the siege of Charleston, S. C., and participated in the destruction of the ram, Alabama. He was a member of the Veteran Legion, and Vice Commander of the Army and Navy Veterans.

MRS. WILSON REYNOLDS, professionally known as Nellie Mark, died in Ellis Hospital, Schenectady, N. Y., Saturday, Dec. 21, 1912, of heart and lung trouble. Mrs. Reynolds, who was 38 years of age, retired from the stage five years ago, her last engagement being with Nixon and Zimmerman's On Parole. The remains were cremated in Oakwood, Troy, N. Y., December 24. She is survived by her husband and one daughter, Maxine, aged 14.

ERNEST LOUIS BUCKLEY, father of Louisa Buckley, died on December 26, in Detroit, Michigan. Since the death of Miss Buckley's mother, on the 31st of last August, he has steadily declined. She received news of her mother's death in Youngstown, Ohio, and of the father's in Buffalo, N. Y.



## STAGE CHILDREN CAUSE OF ARREST.

### Cincinnati Manager Before Magistrate Charged by Humane Society Officer.

CINCINNATI (Special).—Col. T. M. Martin, of the Ohio Orpheum, Walnut Hills, Cincinnati, was arrested at the instance of an officer of the Ohio Humane Society, charged with employing two children, Dorothy and Ellis Armstrong, aged 5 and 7, respectively.

The children are known as Rutar's Song Birds. The action was taken under the Ohio law prohibiting the appearance of children under 14 years on the stage. Manager Martin went to the office of Magistrate Armstrong and submitted to arrest. He was released on his own recognizance and the case was set for 10 o'clock the following morning.

Colonel Martin made the following statement in commenting on his arrest: "These two children are accompanied by their mother, a refined and cultured woman, who teaches them their lessons every day and gives them regular instructions. They are, in fact, better taught than most other children. Little Dorothy, at 5, can read and write and do many things which many older children cannot do."

## JOHN WEIMANN DEAD.

German Editor, Playwright and Soldier—Prominent in Art Life.

John Weimann, Sunday editor of the *German Journal*, died suddenly, December 25, at his home, No. 49 Claremont Avenue, this city, from heart disease. He was sixty-four years old.

Mr. Weimann was a native of Berlin, Germany, and first attended the Prussian Cadet Corps Institute at Lichterfeld. He later studied at the universities of Berlin and Breslau. When the Franco-Prussian War broke out he joined the 3d Regiment of the Guards, and took part in some of the world-famous battles of that war. He came to America in 1880.

During the thirty-two years of his journalistic activity he was art and theatrical critic of the *New Yorker Staats-Zeitung*, Sunday editor of the *New York Review*, managing editor, and later Sunday editor of the *German Journal*.

Mr. Weimann was well known, not only as a writer of prose, but also as a poet. Some of his lyrics were highly commended here and in Germany. Several plays that he wrote were produced on the German stage here. The most successful were *New York Children*, a portrayal of German life in the American metropolis, and *The Melting Pot*. He was also a successful dramatist. Together with Arthur Schenckstadt he also wrote the libretto for two comic operas, *Yankee Doodle* and *Midsummer Night*.

He was one of the founders of the German Press Club of New York, as well as of the Society of German Journalists of America. A widow, a son and a daughter, Mrs. Lida von Wedell, survive him.

## R. G. KNOWLES, TRAVEL TALKER.

Under the sole management of John Graham, R. G. Knowles, the humorous and world-famous travel talker, is to make his fifth world tour, visiting all of the educational and art centers and the principal cities. His is a unique entertainment, full of interest, educational value and real pleasure. The specimens he exhibits from the many countries, and the fashion robes shown by Mrs. Knowles at all of the appearances, are of much additional interest and value. One most interesting robe collected by Mrs. Knowles was worn by the late Dowager Empress



R. G. KNOWLES.

of China, and is of almost priceless value. Mrs. Knowles will wear and exhibit these for the special benefit of the ladies, who will be favored by the privilege of a personal inspection at each entertainment.

of China, and is of almost priceless value. Mrs. Knowles will wear and exhibit these for the special benefit of the ladies, who will be favored by the privilege of a personal inspection at each entertainment.

## GEORGE COHAN RETIRE? SURE!

Authentic Statement from Comedian's Own Lips—Parents Also for Life in Country.

George M. Cohan emphasizes the rumors that have been floating about as to his retirement from stage life by the statement that it is true. This season is to finish his appearance on the boards. He says:

"I'll finish this season, then twenty weeks of Broadway Jones next season, and that is positively the last of me on the stage. I've got my theaters, my plays and can write more, but no more acting. Going to raise my family. What more do I want? I've done everything on the stage from circus performer to a musical-comedy singer and melodramatic actor. I started twenty-seven years ago as a boy violinist at the age of 7. I'm almost 35 years old now, and I've spent more time on the stage than 99 per cent. of the actors."

"My father and mother are going to retire with me and spend the balance of their lives at their country home near Monroe, Orange County."

"Of course, I'll continue as a member of the firm of Cohan & Harris, managing and producing, but at that I'm not going to do a whole lot of the active work. When the spirit moves me, I may write a play or musical comedy, but that will be as a diversion."

## MANAGER CHAMPLIN BANQUETS TROUPE

Manager Charles K. Champlin tendered the members of his company a very delightful and enjoyable Christmas celebration in the dining room of the Hotel Penn, at Allentown, Pa., after the performance on the night of December 27. Tables were spread for more than twenty-five persons, ranging in ages from three to seventy-three, of active and useful lives. Feasting and merrymaking were indulged to the hearts' content of the entire troupe. In addition, each person received a handsome and substantial Christmas souvenir from Mr. Champlin.

The participants on this memorable occasion were: Mr. and Mrs. Charles K. Champlin, Ben Essel, Florence Pinkney, Doris Bonita, C. Nick Stark, James Dunseith, Lucy Nell, William Roll, Charles Wheeler, Earl Lockwood, Luella Lockwood, Ninette St. Cyr, Mrs. Crow, Walter Percival, Augusta Brandt, Thomas Schaefer, William Moore, Vera Moore, Milburn Morante, Edward Tiana, Le Roy Wellbrook, Baby Doris, Master Edward Percival and Master Harry Blair.

## ROBBED OF \$40,000 IN JEWELRY.

Prima Donna Coming Here on Concert Tour Misses Jewel Case Before Sailing.

Julia Culp, celebrated mezzo-soprano, on her way to this country on the *Carmania*, is reported to have been robbed of \$40,000 worth of jewels. The robbery took place, according to her cablegram, at the Euston Station, in London, before the train for Liverpool, on sailing day, pulled out.

The message telling of the theft was received by Angelina Antonina Sawyer, of No. 1425 Broadway, the agent who is looking after her interests here. It read:

"Bad beginning tour. Leather case pearls, jewels, decorations, presents Queen of Holland and German Emperor stolen, train before leaving London. Value, \$40,000; very unhappy."

Signed "CULP." The message was sent from Liverpool before the singer boarded the *Carmania*.

## THE CHARLOTTE CUSHMAN CLUB.

The Charlotte Cushman Club, which was formed in Philadelphia about three years ago, for the purpose of providing a temporary abiding place in Philadelphia for women of the theatrical profession whose means are not sufficiently large to enable them to live at the better hotels, yet who desire quiet and agreeable surroundings, is the especial object of interest to Mrs. Otis Skinner, formerly known to theatergoers as Maud Durbin, who is devoting much of her time and services to the institution. There are accommodations for eighteen guests. The rooms are named for prominent American actresses, among them one that was furnished as a memorial for the late Mrs. John Drew. Many prominent Philadelphia women are working in the club's interest.

Mr. Skinner, who is also deeply interested in the welfare of the club, has promised to arrange a benefit, in aid of the building fund, during his Philadelphia engagement in Kismet, in February.

## ARLIS ENTERTAINS

Mr. George Arliss, in *Disraeli*, is in his twelfth week at the Plymouth Theater, Boston. The piece continues to draw capacity business, and the Boston engagement has been extended until early in February, when it will go to Philadelphia for a run. *Disraeli*, with Mr. Arliss, will hold the record run in Boston for the present season.

Mr. and Mrs. Arliss entertained all of

the members of the *Disraeli* company with a holiday dinner at Brookline, where they have taken a home. They gave an old-fashioned English celebration, with which all members of the company are familiar, being English born. While remembering the members of his company Christmas, he did not forget the stage crew, including the company and theater staffs, and all people associated with the theater. To each one of the fifty or more he gave a fine turkey Christmas Eve. From the members of the *Disraeli* company Mr. Arliss received a huge silver salver as a token of their love and esteem, with "The *Disraeli* Company of 1912-13" engraved upon it.

## GRIFFIN—QUINN

Charles Griffin and Rose L. Quinn, former members of the Merry Widow company, were married on December 22 at St. Patrick's Church, in New Orleans, La.

## VICTOR HERBERT GUEST OF HONOR.

Victor Herbert was the guest of honor at the Society of American Dramatists and Composers' twenty-first annual dinner, at Delmonico's, on the evening of January 5, 1913. The following ladies were hostesses:

Miss Geraldine Bonner, Mrs. Emma Beatrice Brunner, Mrs. Martha Morton Conheim, Miss Rachel Crothers, Mrs. Victor Herbert, Mrs. Charles Klein, Mrs. Mary Rilder Mechtold, Mrs. Margaret Mayo Selwyn, Mrs. Augustus Thomas, Mrs. Kate Douglas Wiggin, Mrs. Kate Jordan Vermilye, Mrs. Rida Johnson Young. The Society was founded by Bronson Howard.

## ANNA CLEVELAND RETURNS.

After an extended ocean voyage, Anna Cleveland has returned to New York, and will shortly be seen in a Broadway production. Miss Cleveland is one of the most promising and most versatile of the younger generation.

## VAUDEVILLE NOTES.

Rosa Naylor is ill. Jarrold has been married. Chick Sales goes to Europe. Percy Haswell is in vaudeville. Bird Millman is back in America. Junie McCree has married once more. Edith Helena is playing in cabarets. Tom Waters will return to vaudeville. Gretchen Knorr likes Knoxville audiences.

Warren & Francis are a big hit at Cincinnati. Bothwell Browne is appearing in the Middle West.

Joseph E. Bernard & Company play Pantages time again.

Cleo Balcom is playing for a Portland, Oregon, agency.

The Braun Sisters are booked up until April around Chicago.

Black & McCone are touring the Interstate Circuit with success.

Rosette Rense is under the direction of James B. McKown, of Chicago.

Lowe & Devere are to make a return trip over the Orpheum Circuit shortly.

The Annette Kellerman All-Star show closes this week, after a Chicago showing.

Edna Whistler, a cafe singer, has joined the Harry Lauder touring vaudeville show.

Hillier is touring the Pantages Circuit with remarkable success, having been moved from second position on a strong bill to "next to closing."

Katherine Selsor began a tour of the Hockins time last week, at Oklahoma City, and reports are to the effect that the female monologist is a "big hit."

Laurie Ordway, an English comedienne, is proving a strong card on Western Vaudeville Managers' Association time, rendering numbers that rank with the masterpieces in songs brought to America by foreign artists.

Nan Halperin, featured in William R. Friedlander's tabloids production, *The Suffragettes*, is to be seen in a \$1.50 show with the title *The Princess*. Miss Halperin is considered one of the cleverest women of musical-comedy-vaudeville.

"Snooty" is a bulldog, being displayed on the Orpheum Circuit by Ed Meredith. His intelligence leads the critics of the West to discourse at great length on his excellent training. "Snooty" seems to know how to entertain a vaudeville audience as well as his master.

Lou Cantor's Seven Merry Youngsters, said to be the most successful "school act" of the present day, has appeared at the Grand Theater, in Chicago, six times within the last year and a half, and proved a bigger card on its last visit than ever before. Cantor plays a Dutch butcher in this offering.

Excelsa & Franks, who present bag punching and flexible accomplishment, appeared in Chicago last week with a success that could well be envied by performers engaged in the same line of work. The offering was voted the "classiest" thing of the kind ever displayed in the "Windy City," receiving five press notices.

J. C. Matthews is placing some fine attractions on the Pantages tour, and the shows are being voted the greatest ever offered in the West at popular prices. The programmes are being arranged so that there is novelty, comedy, fine music and every requirement for first-class entertainment. An act away from the ordinary,

opening this week in Spokane, is Doctor Cook, who declares that he discovered the North Pole.

Harry J. Moseley, well known when a child as Little Mose, is at present a member of the Blanchard Players, presenting *Poor Relations*, in vaudeville.

Eva Tanguay began her tour of the Keith theaters at the Colonial Monday afternoon. The United Booking Office has accepted a sketch from Miss Tanguay entitled *Chickens Come Home to Roost*. It deals with stage life, and is her first essay at writing for the two-a-day. The sketch will be staged by the new Production Department of the United.

## STAGE DIRECTOR MALONE HERE.

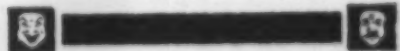
J. A. E. Malone, the London stage producer for George Edwards, is now in New York. He has secured from Charles Frohman the Australian and South African rights for the production of *The Conspiracy*.

## WILLIAM RAYMOND WITH AMES.

William Raymond has closed as leading man with Billie Burke, and has been engaged for the new Winthrop Ames production.

## LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.



## WOMEN.

Andra, Annette, Maude Adams, May Anderson, Della Aubin, Berkeley, Gertrude, Florence Burke, Gladys Burke, Mabel Cardine, Doris Brown, Frankie Bailey, Helen Barry, Janet Beecher, Edna Barry.

Caldwell, Nancy, Elizabeth Conway, Hortense Clement, Sadie Calhoun, Grace Cochran, Annie Constantine, Winifred Carter, Dorcas Chapman, Nora Cecil, Mildred Claiborne, Mabel Clark.

Dee, Teresa, Elizabeth Davis, Ada Devere, Constance Daly, Marjorie Dora, H. E. Deane, Ella, Gustaf.

Forrester, Marcella, Mabel Florence, Mattie Foley, Gilliotte, Carmen, Katherine Gray, Isabel Garrison, Ruth Gato, May Galt, Lucie Grantwood, Leta Gilmore, Maudie Gordon.

Holmes, Helen, Maude Mansford, Mrs. Theo. Higgins, Florence Hartley, Helen Hildreth, Ann Hamilton, Edith Hareka, Evelyn Hoot.

Jermes, Natalie, Kessler, Katherine, Birdie Kirschmann, Florida Kingsley.

Lockhart, Phoebe, Hope Latham, Ivan Lawson, Anna Langdon, Gertrude London, Ruby Leslie, Ronny, Marion, Ida Morrongiello, Jessie Marant, Miller, Maxine Miles, Irma Manning, Ida McCall.

McCormick, Bird Nolan, Mrs. Wellings, Olcott, Vera, Phelps, Mae, Jessie Pringle, Marjorie Powell, Adelaide Prince.

Roberts, Ida, Mollie Rebel, Frida Rock, Ira Rorke, Isabel Rorke.

Sayre, Margaret, Hani Sinclair, Miss Southwell, Katherine Stevens, Dorothy Stanton, Turner, Anna, Betty Thaw, Gladys Turner.

Edith Talbot, Ann Tucker, Whittier, Bayona, Carl Warren, Grace Wilson, Jessie Wallace, Helene Ward, Grace Washburn, Evelyn Watson, Alice Ward.

## MEN.

Ailing, Jas., Edwin Arden, Jack A. Allen, Larry Aubolt, Percival Aymer, Mr. Ashmore, Brown, Teddy, A. S. Byron, J. W. Barrow, Dwyer, Bill, Jack Barr, John Bell, Willis Blackburn, F. E. Bristol.

Cameron, Tedor, Harold Chapman, Sterling Chapman, Bert Cartwright, Paul Cassaway, Jim Corbett, S. S. Clemens, John Cain, John C. Conner, Lewis Church, Geo. Castles, A. J. Caldwell, Lincoln Carpenter.

Deamer, Robert, Henry G. Donnelly, Bobt Drouet, Carroll Drew, Henry Dwyer, Wm. Dehman, W. A. Douglas, Frank Davis, Henri Du Mars, John Dillon, Fred Duff, Jack Dunton, Tour De Motte, M. M. Delinsky.

Edwards, Edward, Joe Kenton, Jack Evans, R. Edmunds, Raymond Elmer, W. O. Edmunds, Oscar Egan, Wm. Ely, Edwin Emery, Louis Engle, Frank Elliott.

Goodhue, Willis, Geo. Graham, Edward Gibson, Clarence Gale, Matt Grana, Norman Gray, Hanley, Matt, R. F. Hardy, Theo. Hardy, C. R. Hadden, E. E. B. Henry, John Hayer, Joe Howard, Walter Horton, S. D. Hall, Seth Halset, J. Albert Hall.

Johnson, Hal, H. R. Jacobs, Theo. S. Jones, Kallen, Henry, Ralph Kellard, Jack Kennedy, Walter Kingsley, Annie Kluber, O. H. Kerr, Otto Kline.

Loomis, L. C., Harry La Mando, Arthur Leslie, Noel Leslie, Geo. Le Bolr, Harry Leblanc, W. I. Love, Sam Lewis.

Macmillan, Harry, Geo. Merrick, Fred Mehta, Edward Moore, Burton Mank, Percy Menden, Wilbur Mason, John Macfarlan, Harry Malshall, Harry Meyers, Jack McDermott, J. H. McCurry, Nos. Julian, Chas. Newsum.

O'Brien, J. Arthur, Plummer, Lincoln J., Chas. Phillips, F. V. Peterson.

Reeves, Arnold, Frank Raymond, H. D. Richmond, Dan Roche, Geo. Rolanda, Clark Ross, David Rogers.

Scott, Theo. G. C. Sommes, Fred Sullivan, J. Irving Southard, Chas. Stanley, G. Scott, Arthur Sullivan, Cecil Summers, Theo. Sandbrook, Harold Slater, Matt B. Snyder, T. Smart.

Thornton, E. B., Harry Taylor, Chas. A. Taylor.

Vanderbark, Harold, Horace Vinton, Winter, Walter, Joe Ward, H. H. Winfield, Bobt, Wayne, Mack Whitely, Jas. R. White, Franklyn Wallace, Ben J. Wallace, Ernest Williams, Otto K. Walton, Jas. W. Wyde, Theo. Wells.

Young, Chas., Harry Yost.



## NEW GRAND OPERA IN CHICAGO

"Noel," Story of a Woman, at the Auditorium Sothern and Marlowe—Lady Gregory's Discovery—Irish Players Arrive.

MINOR BUREAU, SUITE 61,  
Grand Opera House Building.

CHICAGO, Jan. 7 (Special).—The operatic event of the season takes place at the Auditorium Wednesday night, when the Chicago Grand Opera company will give the first American production of Baron Frederic d'Erlanger's opera, Noel. The libretto is by Jeanne and Paul Ferrier, and it tells the story of a woman who substitutes her own babe for the waxen Christ child in church and of the miracle that follows. Minnie Saltzman-Stevens, in some respects the most remarkable woman in opera, will have the role of the mother.

Another week full of changes and new things sends Miss Chicago to the box office with most of the money she didn't spend New Year's Eve, when she enjoyed the most memorable—the preachers say the most disgraceful—celebration she has ever had to welcome the advent of another year.

Sothorn and Marlowe will be at the Garrick in a splendid repertoire of Shakespeare's plays, Much Ado About Nothing, Twelfth Night, Taming of the Shrew, Macbeth, The Merchant of Venice, Hamlet, and Romeo and Juliet. The last will be given as a Saturday matinee, and ye charming debutantes who have tears to shed prepare to shed them then. A Saturday matinee of Romeo and Juliet, with Miss Marlowe gazing at the moon and Mr. Sothorn gazing at those "twin stars," her eyes, brings out as large and as beautiful a throng of maidens in Chicago as in any city in this country.

The Irish Players, at the Fine Arts, will likewise present a repertoire that doubtless will attract hundreds of playgoers. There will be The Playboy of the Western World, The Jail Gate, Spreading the News, Maurice Harte, which has made a fine impression already: The Rising of the Moon, Kathleen-Ni-Houlihan, Hincintha Halvey, Coats, the Countess Cathleen and Patriots. The three last-mentioned are new works in this country. Patriots is by Lennox Robinson, a young man who had never attended the theater until he became connected with the Abbey, in Dublin. Lady Gregory gave him a chance, and he made glorious use of it. Likewise this remarkable woman, the Queen Victoria of the drama, gave an opportunity to T. C. Murray, author of Maurice Harte; and he has written several plays that have immediately placed him among the foremost Irish dramatic authors. Mr. Murray, they tell me, is a school teacher, and that he is still teaching. Imagine Eugene Walter or Channing Pollock teaching school.) The Countess Cathleen, as many know, is by Yeats, and Coats is one of Lady Gregory's newest comedies.

My, but Lady Gregory is a busy woman, a regular Belasco when it comes to writing or the theater, but in private life a wonderfully delightful, gracious and kindly woman. There isn't a girl of sixteen who

has a brighter eye or a rosier complexion. Her personality seems not to have been affected in the slightest by the tremendous amount of work she has done and the fierce dramatic tempests she has passed through to the haven of popular approval. The richness of her humor is not spiced with satire and time seems to have touched her with light fingers. Probably the secret of her health and happiness in the midst of so many endeavors is that she hugely enjoys her work. She is never tired of the theater or rehearsals or her beloved Abbey company.

Lady Gregory tells me that she has just finished a history of the Abbey Theater and its players. That this will be a most interesting addition to dramatic literature there can hardly be a doubt. The storms will be pictured as well as the sunny days, and then we will know what a struggle has been hers to bring the Abbey up to what it is to-day—an institution of international importance and the hope and inspiration of new Irish dramatists.

In connection with the present four weeks' engagement of the Irish Players there is a feature that is attracting general notice, the absence of any hostility against The Playboy of the Western World. Everybody knows what a hullabaloo was raised over this play last season—just why nobody seems able now to tell. Like the play or not, as you will, there is nothing in it to cause any society to adopt resolutions.

The Comedie Francaise success, Primrose, by Callavet and De Fiers, will be the attraction at the Blackstone. Elsie Ferguson will head the cast.

Franz Lehar's The Count of Luxembourg will be the offering at the Illinois. Nora Bayes and Jack Norworth will come to the American Music Hall in The Sun Dodgers.

The Unwritten Law will be at the Olympic. In the cast, May Buckley, Elsie Herbert, Stella Hammerstein, Mrs. R. E. French, Vivian Tobin, Josephine Morse, Frank Sheridan, Frederick Burton, Earle Browne, John Stokes, Joseph Robinson, Robert Tobin, and George Cameron.

Other attractions on view are: The Divorce Question, at McVicker's; Madame Blimie in The Return from Jerusalem, at Powers's; Louis Mann in Elevating a Husband, at the Chicago Opera House; Carter De Haven in Exceeding the Speed Limit, at the Grand Opera House; Our Wives, at the Cort; The Girl at the Gate, at the La Salle; Bought and Paid for, at the Princess; The Pink Lady, at the Colonial; The Blindness of Virtue, at the Studebaker; Nance O'Neill in The Jewess, heading the Majestic's vaudeville bill; Harry Bulger, topping the entertainers at the Palace; Eugene Blair in Madame X, at the Imperial; Thurston, magician, at the Crown; The Grain of Dust, at the National; Happy Hooligan, at the Victoria; Bill Bailey's Jubilee, at the Globe, and vaudeville at the Great Northern Hippodrome. LITTELL McCLEUNG.

## BALTIMOREANS PLAY SPENDERS

Record Receipts at Box-Offices—"Count of Luxembourg" and Faversham's "Julius Caesar" Capture Maryland's Metropolis.

BALTIMORE, Jan. 7 (Special).—The past week was unusual for one thing, the enormous holiday business which prevailed at all theaters, which merely goes to prove that Baltimoreans willingly patronize playhouses when they have an attraction which they consider worth while. Not in years have the local playhouses reaped such a harvest. The Count of Luxembourg, which occupied the Academy of Music, was the talk of the town, smashing records for all previous box-office receipts for one-week engagements. I can recall to mind no single attraction during the past few years which created the enthusiasm which prevailed at the performances at the Academy. Baltimore en masse turned out as one, and the demand for seats became so great that the management were compelled to install extra chairs wherever space permitted, but still was unable to accommodate the crowds which literally battled for admission. The house was completely sold out at every performance and the receipts will register somewhere near the \$22,000 mark. The production was worthy of the highest praise and the patronage accorded it, and Baltimoreans can congratulate themselves on their splendid support of so worthy an offering. The Bird of Paradise, for which we have waited, so, these many months, drew to the Auditorium the largest audiences of the season thus far, with the exception of the Sothorn and Marlowe engagement. It was exceptionally well acted and splendidly staged. Bessie Barriscale proved a genuine surprise and we shall eagerly watch her future work.

The Girl of My Dreams, even though it was paying its third visit to Ford's, attracted splendid houses, while the Maryland Joyfully sang S. R. O. at every performance.

Eddie Foy and company returned to the Academy Jan. 6 for a week in Over the

River. An entirely new first act has been added. It is decidedly one of the breeziest musical comedies offered this season. Nazimova in Bella Donna Jan. 13.

Chauncy Olcott is synonymous with capacity houses in Baltimore, and such an audience bubbling over with enthusiasm greeted him when he began his annual engagement at Ford's Jan. 6 in The Isle of Dreams. The staging is really excellent and makes one wish that Henry Miller would devote more work to this branch of the profession, which he performs with such skill.

Aside from Mr. Olcott and the play, our chief interest lay in the work of Mr. Miller's daughter, Agnes, who is making her initial bow to Baltimoreans this week. Capacity houses will rule all week. Rose Stahl in Maggie Pepper Jan. 13.

Every lover of Shakespeare owes it as a duty to himself or herself to grasp the opportunity offered at the Auditorium this week, Jan. 6, to witness the best production of Julius Caesar we have had since the days of the late Richard Mansfield. Rarely does one find such a wonderful array of talent in support of a star as surrounds Mr. Faversham. Julius Caesar as interpreted by such people as Tyrone Power, Fuller Melliash, Frank Keenan, and Julie Opp, presents an opportunity which one can ill afford to ignore. It is decidedly one of the treats of the season. A huge audience was on hand Monday night to applaud.

Manager Schanberger is so elated at the success of his new twelve-act bill that he has wisely decided to make it a permanent feature for the remainder of the season. This week Edna Godrich is heading the bill, presenting Claude Gillingwater's sketch, The Awakening of Minerva. Others on the bill include Willard Flims and company in that screaming farce, Flinder's Furnished

### NEW YORK THEATERS.

**EMPIRE** Broadway and 40th Street.  
Evenings at 8:15.  
Mats. Wed. & Sat. 2:15  
CHARLES FROHMAN Presents  
LAST WEEK

**MAUDE ADAMS**  
in J. M. BARRIE'S

**PETER PAN**  
NEXT MON. { THE SPY  
Seats Now

**LYCEUM** 45 St. n'y B'way. Evgs. 8:15.  
Mats. Thurs. & Sat. 2:15.  
CHARLES FROHMAN 11 11 Manager

HENRY MILLER presents

**LAURA HOPE CREWS and**  
**H. B. WARNER**

in **BLACKBIRDS**

By HARRY JAMES SMITH

**GARRICK** 35th St., near Broadway.  
Evenings, 8:10. Mats.  
Wed. & Sat., 2:30

CHARLES FROHMAN, Manager.

**THE CONSPIRACY**  
A THRILLING DRAMA  
OF NEW YORK  
UNDERWORLD LIFE.

A New Play of New York Life  
By JOHN ROBERTS.

**CRITERION** B'way & 44th St. Evgs. 8:15  
Mats. Wed. & Sat. 2:15  
CHARLES FROHMAN, Manager.

KLAW & ERLANGER present

**ROBERT HILLIARD**  
as ASCHE KAYTON

IN

**THE ARGYLE CASE**

### NEW YORK THEATERS.

**NEW AMSTERDAM**  
THEATER, W. 43d St. "The House Beautiful."  
KLAW & ERLANGER. . . . . Managers  
Evenings, 8:15. Mats. Wed. and Sat..

Klaw & Erlanger  
will present  
The New  
Musical Play

**EVA**

By Glen Macdonough.  
Adapted from Wilner & Bodansky  
MUSIC BY FRANZ LEHAR  
Sallie Fisher, Alma Francis, Marion Murray,  
Walter Percival, Walter Lawrence, T. J.  
McCrane, John Daly Murphy, Wallace  
McCutcheon and others in cast.

**LIBERTY** 43rd Street, near B'dway.  
Evgs. 8:15. Mats. Wed.  
and Sat. at 2:15.

KLAW & ERLANGER, Managers

Klaw & Erlanger Present

**MILESTONES**

By Arnold Bennett and Edw. Knobloch.

As played to Crowded Houses at the Royalty  
Theater, London.

**KNICKERBOCKER** B'WAY  
43rd St. & 35th St.  
Charles Frohman, Klaw & Erlanger, Props.  
Aves. 8:10. Matinees Wed. & Sat. 2:10.

Klaw & Erlanger present

A New Musical Comedy

**OH! OH! DELPHINE**

Cast and Ensemble of 100

Book and Lyrics by C. M. S. McLellan.  
Music by Ivan Caryll, composer of  
THE PINK LADY.

**WALLACK'S** B'way & 30th St.  
Evenings 8:10.  
Matinees 2:15.

CHARLES FROHMAN Presents

LAST WEEK

**NAZIMOVA**

in the 4-act Drama,

**BELLA DONNA**

Adapted from the novel by Robert Hichens,  
by JAMES BERNARD FAGAN.

I BEG TO ANNOUNCE THAT I HAVE REMOVED MY  
OFFICES TO THE FOLLOWING ADDRESS WHERE I WILL  
CONTINUE IN THE GENERAL PRACTICE OF THE LAW.

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LONG ACRE BUILDING

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1470-1480 Broadway, N. Y.  
Opposite Hotel Knickerbocker

Flat; Marshall Montgomery, May Hart's Six  
Steppers, Buckley's Animals, Al. and Fannie  
Steadman, Bernivici Brothers, and five other  
acts.

The Four Corners of the Earth is the bill  
at Holiday, Jan. 6-11.  
Zillah's Own company holds the boards  
at the Empire, and The World of Pleasure  
is at the Gayety Jan. 6-11.

Mr. Tunis E. Dean was a guest of Mr.  
Belasco, at a delightful dinner party given  
by the latter at the Hotel Stafford, during  
his recent visit to Baltimore. Mr. Dean, it  
will be recalled, was for many years con-  
nected with the Belasco forces in the capac-  
ity of manager for Blanche Bates, Char-  
lotte Walker and Frances Starr.

Mr. Tunis Dean acted as host to the  
Eddie Foy company at the second dance of  
a series which he extended to the com-  
pany, 7, the first having been tendered to  
The Pink Lady company, in December.  
The large concert hall of the Academy was  
decorated in Christmas greens and holly.  
The guests numbered the members of the  
Over the River company, professional peo-  
ple from the local playhouses, and a few  
Baltimoreans.

The Boston Symphony orchestra gave  
the third concert of the season at the Lyric.  
8, before a crowded house. Elena Gerhardt  
was the soloist, making her initial bow in  
this city. I. BARTON KREIN.

### PLAYERS IN PROVIDENCE, R. I.

COLONIAL.—Rose Stahl in Maggie Pepper  
Dec. 30-4 to good houses. The Old Homestead  
6-11.—OPERA HOUSE, Hanky Panky, 30-4:  
two performances New Year's Eve. The Man  
With Three Wives 6-8. Harry Lander 11.—  
EMPIRE: Mr. Barnes of New York 30-4 will  
be followed 6-11 by Hazel Kirke.—WEST-

MINSTER: The Merry-Go-Rounders 30-4.  
Clark's Runaway Girls 6-11.—KEITH'S: Vir-  
ginia Harned sings bill, followed by Connolly  
and Wenrich Brown, and Brown, Gil-  
lette's Four-Poet Actors.—ITEM: Sun  
Dodgers, which was scheduled for the Opera  
House 6-8, was replaced by The Man With  
Three Wives.

### CLEVELAND PLAYGOERS AMUSED.

CLEVELAND, Jan. 7 (Special).—OPERA HOUSE:  
The Littlest Rebel, in which William Farnum is  
appearing this week, playing to large audiences.  
—HIPPONDOME: Entertaining bill in offering of  
week: Ray Cox, comedienne and singer, was  
very good. Billy Gould and Bella Ashlyn have  
a sparkling line of talk songs and cracks which  
is very good. Jessie Busley and company pre-  
sent Miss 315, a dramatization of Rupert  
Hughes's story of department store life. Rob-  
bie Gardone appears in fourteen living pictures,  
which are in reality reproductions of famous  
stardom, all being beautiful. John E. Wade and  
company give a neat little Southern sketch, en-  
titled Master Shelby's Christmas Dinner. A  
Seymour Brown sings several of his own songs  
in pleasing fashion.—COLONIAL: Buntz Pulla  
the strings is playing its second weekly perfor-  
mance to large houses.—PACIFIC: The Country  
Boy is the offering. Jason Robard appears in  
same part.—STAR: The Girls from Joyland,  
with Harry L. Cooper. The programme opens  
with Flirting Flora, a one-act burlesque, and  
closes with The Rich Harry Heine, with an  
olio.—CLEVELAND: Holden Players are pre-  
sented Davy Crockett to good business.—EM-  
PIRE: Bob Manchester's Cracker Jacks, Ruby  
and Beatrice Harlowe principals of the  
cast. Large houses.—FRANK: Herman Belach,  
formerly treasurer of Grand, has been made  
manager of the Opera House. Lorain O. Mr.  
Belach has been connected with several Cleve-  
land houses, and is reputed to be one of the best  
men in the box-office in this section of the coun-  
try. GEORGE M. DOWNS, JR.

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## ALL AMUSED ON THE POTOMAC.

Skinner's "Kismet," Savage's "Merry Widow,"  
Belasco's "Everywoman," Norman  
Hackett's Lecture, and Others.

WASHINGTON, JAN. 7 (Special).—The New Year attendance continues strong at all playhouses. House Stahl, at the National, finds a very large audience on hand to welcome her appearance in Maggie Pepper.

In the production of A Good Little Devil, which scored a pronounced success at this house during the past week with large and appreciative audiences, David Belasco, in stage perfection and directorship, has accomplished much that must be strongly praised. Otis Skinner follows, 13, in Kismet.

Henry W. Savage, whose production of The Merry Widow, last week, was again the success of former seasons, occupies the stage of the Belasco again during the current week with the Walter Browne play of Everywoman, which has a most excellent opening, receiving pronounced approval for a perfect performance in distinct praise. William Faversham follows, 13, in Julius Caesar.

Arnold Bennett and Edward Knoblauch's comedy, Milestones, presented by excellent English company, is week's notable attraction at the Columbia, commencing the engagement with a big, fashionable gathering that accord the strongest of appreciation for this superbly presented play.

James K. Hackett, after several seasons' absence from the local stage, has just concluded an excellent engagement in The Grain of Dust; now here, Eddie Foy follows in Over the River, 13; succeeded by Chauncey Olcott in Isle of Dreams, 20.

Following the closing performance at the Columbia Saturday night The Grain of Dust company have a two weeks' layoff to enable Mr. Hackett to complete a contract for a series of motion pictures made earlier in the season with the Famous Players Film Company. The company resume their engagement Jan. 20. After the performance Friday night at the Columbia Mr. Hackett fulfilled a promise made, to give a special midnight performance at the Playhouse as a courtesy to the Dancing Club by presenting The Bishop's Candlesticks.

Chase's big bill for the week Jan. 6 presents Jesse L. Lasky's musical comedy production, The Earl and the Girl, with the Courtney Sisters; Daniel Frohman's vaudeville presentation of Detective Keen, with Arthur Hoops and company; Perry Wenrich and Dolly Connelly, Kitty Trancy, a Parisian equestrienne, in a sensational acrobatic display, After the Corso; the Three Japanese, Morris Brothers, and Tony Hunting and Corrine Frances.

Thomas E. Shea commenced his annual engagement at the Academy of Music Jan. 6 in A Man and His Wife. He also appears during the week in his favorite portraits of Matthias in The Bells, and Dr. Jekyll and Mr. Hyde, with a special performance of Fabio Romaina in The Vendetta Saturday matinee.

Norman Hackett, a new star, an actor of phenomenal artistic capabilities, scored a distinct success in the title-role of Satan Sanderson, a dramatization by Kirk Alexander of the Rives novel. Bernard Daly follows Jan. 13 in Dion O'Dare.

Upon invitation of Professor Emory Wilson, the principal of the Central High School and a fraternity brother of the Theta Delta Chi, Norman Hackett delivered an address to the pupils, teachers and invited guests last Friday on "Shakespeare and the Drama," illustrating his lecture with quotations from several Shakespearean dramas.

JOHN T. WARDE.

## PLEASURES AT THE GOLDEN GATE.

SAN FRANCISCO, Jan. 7 (Special).—The Columbia is now in its third and last week of The Rose Maid. This engagement has been a popular one, and good business was recorded. On Monday evening, Jan. 6, Klaw and Erlanger send out Ben-Hur, with Thomas Holding as the star.

The Alcazar offered The Fortune Hunter, with Vaughn and Lytell as the stars. They scored as ever. Sonvenir matinees were given to every lady. Paid in Full will be next bill offered by these stars.

The Cort has Walker Whiteside now in second and last week of The Typhoon, and Jan. 8 came The Blue Bird, with a cast of 100, under the direction of Winthrop Ames, two weeks' engagement.

The Savor is still running Kolb and Dill in The Motor Girl. No new change of bill has yet been indicated.

The Orpheum has Walter C. Kelly, Louise Galloway, Joseph Kaufman and company. Winona Winter Mr. and Mrs. Jimmy Barry, Ruby Raymond and Roy Heath, the Schmetzans, the Hassans, and Bert Clark and Mabel Hamilton.

The Empress advertises a \$10,000 production, presented by John R. Hymer, of Macys Models and Seven Pichlands. Pantages has 1012 Cabaret Review and The Death Din and New York Hippodrome cycling sensation.

The American offers The Suffragette. Godowsky, pianist, at Columbia Jan. 5 and 12. Fred

and Eva Mosart seen at Empress in their snow-shoe dance.

All money taken in at Alcazar Dec. 30 was turned into the fund to provide a reading room for the blind of San Francisco.

The Imperial (Gramman's) has the Pia Trio and the Six California Girls. Gottfried Galston entertained the music-loving public at the Cort, matinee, Dec. 29. A. T. BARNETT.

## AGREEABLE ACTS IN ST. LOUIS.

ST. LOUIS, Mo., Jan. 7 (Special).—Officer 666 proved an excellent attraction at the Century 29-4. Company was a very good one. The Parisian Vaudeville Gypsy Love returned to the Olympic 29-4, where it proved that it had retained its power of attraction. The Round-Up, with Maclyn Arbuckle, 5-11. Robert Mantell has been playing to excellent business at the Shubert 30-4. Florence Rocca, well was seen in the leading female roles to advantage. The Million 5-11. Primrose and Dockstader's Minstrels entered upon their last week at the Garrick 30-4. The Chocolate Soldier 5-11.

Where the Trail Divides was on view at the American Theater 30-4. Matt and Jeff 5-11. One of the largest audiences of the season witnessed the German Stock company's production of Robert and Bertram. Hans Loebel in the title-role scored heavily, and the entire production proved a great success. Kibble and Martin's production of Uncle Tom's Cabin were seen at the La Salle 30-4. Ten Nights in a Barroom 5-11. Owen McDevaney in his characterization of "Bill Sikes" and other Dickens characters made a fine headliner at the Columbia 30-4. The Whirl of Mirth, with Ed. Collins and Floesia McClellan, proved to be a burlesque show far above the average. At the Standard Motion House 5-11. Phil Ott in Jolly Polles was one view at the Gayety 30-4. The Damsel 5-11. A very large and fashionable audience saw La Gal, danseuse, on New Year's night at the Odeon, in connection with the St. Louis Symphony Orchestra. VIVIAN S. WATKINS.

## NEAR THE FALLS OF MINNEHAHA.

MINNEAPOLIS, Jan. 7 (Special).—Christmas week brought, Flake O'Hara in The Rose of Kildare to the Metropolitan and the Abornus Chimes of Normandy to the Shubert. Both engagements were for the week and both drew well. The Brute with Ernest Glendinning and Ruth Shepley, follows at the Shubert, while the Metropolitan will have William Hodges in a return engagement of The Man from Home.

The Bijou Stock company gave a capable performance of The Deep Purple, with Grace (trailer carrying off the honors as Frisco Kate. Madame X follows.

Owen McDevaney, protean actor, was individual hit of week. His work in Bill Sikes stamped him not only as a marvelous protean artist, but as an actor of fine sentiments. Others on the bill were An Indian Romance, The Wonder Kettle, Minnie Allen, Eddy Howard, Williams and Warner, and Lockhart and Leddy. At the Miles the Boys in Blue headed bill, with Larry Corry and J. K. Sumner and Violante Orange doing a similar service at the Unique. At the Gayety the Auto Girls were the attraction. CARLTON W. MILLER.

## AS IT IS IN DENVER.

DENVER, COLO., Jan. 7 (Special).—BROADWAY: Dustin Farnum in The Little Rebel Dec. 30-5, proved a very effective play of the Civil War. Mr. Farnum did some fine acting, and the make-up of Morris Burr as General Grant was startling, but our greatest interest centered in Little Helen Thebus, a native of Denver, who played the title part. We saw her first last Summer at Billie's Gardens in Mother, Seven Sisters and The Awakening of Helen Ritchie. She is dainty, and a thoroughly capable actress. Louisiana Lou Jan. 6-12.—TAMM: Mutt and Jeff, with Ed. West and Jerry Sullivan in the name parts Jan. 6-12. The Old Homestead Jan. 6-11.—COLONIAL: W. J. Matguard, the celebrated pitcher, and Blossom Seeley Dec. 30-5. Nat Nasserro offers a startling acrobatic number. David Kidd sings quaintly. Lulu McConnell and Grant Simpson cause roars of laughter, and Goldsmith and Evans win out with their jokes and good accordion playing. The Bremens did some clever work on ladders. Theaters have been filled to overflowing during holiday weeks, and extra matinees have been the rule. GRANVILLE FORBES STUBBS.

## TIDINGS FROM SALT LAKE CITY.

SALT LAKE CITY, Jan. 7 (Special).—SALT LAKE: Dustin Farnum in The Little Rebel put in a full week Dec. 23, drawing houses from good to R. O. O.—BROADWAY: Zoe Barnett and a good company in The Red Rose Dec. 30-1, came back to be greeted by many old friends. Broadway Jones Jan. 2-4.—COLONIAL: W. J. Matguard and Gertrude Dallas presented Lost Paradise Christmas week and The Lottery Man New Year's week to good business.—ORPHEUM: Constance Crawley and company gave vivid performance of Oscar Wilde's A Florentine Tragic, sharing first place with the Nasserro and company, expert athletes. Goldsmith and Evans, McConnell and Simpson, Stella Maye and Margie Addis David Kidd, and the Three Bremens made a good bill Dec. 29.—GARRICK: Allen Curtis's Follies headed by dainty little Billie Manning, have drawn fair houses and pleased. Eva Martell was nonpareil in an illuminated dance. A la folle Folier; Margaret Mannings was good in vocal selections; Law Dunbar, Rud Duncan, Ben Boyd, and Paisley Noon were each funny.—EMPEROR: Prince "Flora," the educated monkey, has been a great drawing card.—TRUSS: C. N. Sutton, former manager of Orpheum and who gave up that position to take management of the Mack-Rambau Company, has been placed at the head of the Empress interests here. Within two score of 7,000 paid admissions to the Empress was the record for four performances Christmas Day.—A mammoth benefit concert was given night of Jan. 1 in the Mormon Tabernacle to Utah's sweet singer, Emma Lucy Gates. C. F. JOHNSON.

## ACTORS CHURCH ALLIANCE NEWS.

The Rev. Walter E. Bentley has been elected to his old position as secretary. A special meeting of the New York Chapter is called by President Ben Greet for next Monday evening, Jan. 13, at 8 P. M., at the headquarters, 254 West 55th Street.

A meeting for reorganization of the National Council and election of officers will be held on Thursday evening, Jan. 9, at 8 P. M. The January service will be held on Sunday evening, Jan. 10, at St. Chrysostom's Church, 7th Avenue and 39th Street.

## NEW YORK THEATERS.

**GAIETY** B'way & 46th St. Evs. at 8:15. Mats. Wed. & Sat. 2:15. Phone 210 Bryant.

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In the Comedy  
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PEG O' MY HEART

By J. HARTLEY MANNERS

at 7:30 P. M. The Rt. Rev. Chas. S. Burch, D. D., suffragan bishop of New York, will preach the sermon, and all members of the profession are cordially invited. The service will be followed by a conference at 8:45 P. M., and Ben Greet will preside.

## "WIFE BY HIS SIDE."

His Wife by His Side closed at the Berkeley Theater on Saturday night. Arrangements are now pending to continue the run at a Broadway theater, to be announced later.

## ADELE RITCHIE IN FARCE.

Adele Ritchie, now appearing in All for the Ladies, with Sam Bernard, will, after termination of her present engagement, de-

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vote herself to comedy without music, in which she is to star. She announces that she has secured a suitable farce.

ABARBANELL REHEARSING NEW PIECE.

Lina Abarbanell, who has just closed in The Princess, is rehearsing in a new musical play, the name and authorship of which have not yet been made public. Miss Abarbanell continues under the management of John Cort.

## Smokers

**Horsford's Acid Phosphate** relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.





# STOCK COMPANY NEWS



## STOCK IN SPOKANE

The American Theater Stock company, at Spokane, gave a series of fine performances of *The Man From Home* week of Dec. 23, in which Jane Tyrrell and Henry Hall scored effectively, the latter as Daniel Voorhees Pike. Miss Tyrrell came in for a warm demonstration on the first night, as the audience recalled that she is soon to return East. In the company are Carroll Ashburn, Harry J. Leland, Huron Blyden, Laura Adams, Rose Campbell, Earl Dwire, Mederick Harrington, Fred Wilson, Edward Buttrell, Milton Benedict, Alvin A. Baird and Ancy T. McNulty.

## NEW STOCK IN TROY

The Malley-Denison Stock company have taken possession of Rand's Opera House, Troy, N. Y., and opened Monday last in *The Liars*. Carl Anthony, formerly leading man in Hartford, Worcester and Waterbury, and who has been featured in *The Wolf*, is leading man, and Lois Howell the leading woman. Ralph Ramsey, Florence Coventry and Rose Tiffany are in the roster. The second bill is *The Barrier*.

## [JOHN] R. SUMNER RETURNS TO BAKER.

John R. Sumner, the character man of the Baker Players, Portland, who has been seriously ill for several weeks, has returned to the company in *The Commanding Officer*.

## CARNEY CHRISTIE'S SUCCESS

Carney Christie, up to a year ago, was credited with one role, that of Pietro in *The Climax*, at Weber's Theater, which he played admirably. John Craig secured the services of this youthful juvenile for his Castle Square Theater, Boston, where young Christie has developed into one of the stage's best juveniles. His recent success as Paris in *Romeo and Juliet*, Sir Dashernoff Dalley in *The Wizard of Oz*, and Thompson in *The Man of the Hour* show the versatility of the young man.

## ISAAC DILLON ILL

Because of the sudden illness of Isaac Dillon, the juvenile of the Drama Players, Lowell, Mass., the opening of *The Wife* was postponed until Tuesday, when Mr. Dillon, suffering with appendicitis and a high temperature, went through his role with satisfactory results. J. Anthony Smythe, Constance Jackson, Grace Young and the other members pleased.

## PORTLAND STOCK.

The B. F. Keith Stock company, headed by Adelaide Keim and Franklyn Munnell, closed at Keith's Theater, Portland, Me., and, under the direction of Julius Cahn, went to Salem, Mass., for a special engagement, returning to Portland, under Julius Cahn, to play an extended season at the Jefferson Theater, opening Dec. 21, in *The Dawn of a To-morrow*.

## FRANK WILCOX IN WATERBURY.

Frank Wilcox, the popular leading man of the Ira Hards Stock, Mount Vernon, opened with the Pool Players in Waterbury, and has made a tremendous success. The New Year's bill was *The Rose of the Rancho*, with Mr. Wilcox and Louise Brownell in the leads. Addison Pitt is the director, and John Byrce and Frances Williams are in the company.

## WILLIAM JEFFREY IN "DEEP PURPLE"

In *The Deep Purple*, at the Empire, Holyoke, William Jeffrey was seen to advantage, and scored. Elizabeth Hunt and the other members pleased.

## PROSPECT STOCK COMPANY.

Overnight was given by the Prospect Stock company, in which Philip Leigh and Dorothy Mortimer scored heavily. Irene Timmons played her part well as the suffragette, and Brandon Evans, Carey Hastings, Lillian Neidersaur were also well received. This week *The Vampire*.

## GRAHAM VELSEY IN SCHENECTADY.

Graham Velsey, who recently closed a successful season in stock in Washington, Bridgeport and Boston, will be featured in stock in Schenectady, appearing as Little Johnny Jones. Raymond in *Madame X* and other Broadway releases.

## TRIES MUSICAL COMEDY.

The Stainach-Hards Stock, at Mount Vernon, took a little plunge into musical comedy the week of Dec. 30, and, augmented by a chorus of twenty, clearly demonstrated the versatility of this clever company by rendering *The Time*, *The Place* and *The Girl*. Ina Hammer and Averell Harris, leading, were strong favorites, and Betty Farrington scored heavily with her sing-



GRACE VALENTINE

Photo by White, N. Y.

Oliver Morosco is always on the watch for young, ambitious and versatile leading women, and one of his finds is Grace Valentine, who has won credit for herself in many of the best Western stock companies, having commenced her career in Indianapolis.

Miss Valentine for several seasons headed the Myrtle-Harder Stock, touring the principal Western cities, after which Wagenhals and Kemper placed her as Kit McNair in the *Seven Days*, a role in which she received excellent notices. Last Spring Miss Valentine appeared at

ing and dancing, as did George Farren in the role of the Italian organ grinder. John Bedouin cleverly portrayed a juvenile role, and other members were excellent in their parts. A catchy, new, added number, composed by Messrs. Pease and Lurch, entitled *Sing Sing Bill*, certainly caught the people. The Lily followed.

## STOCK NOTES.

Thurlow White closes on Jan. 11, with the Jacobs Theater Stock company, Newark, N. J., a special six weeks' engagement.

Miss Eva Marsh, of the Malley-Denison Stock company, at Fall River, Mass., has joined the Harvey Stock company, at Mason City, Iowa, as ingenue leading woman.

The Saxe Stock, at the Bijou, Minneapolis, were seen in *Madame X* last week, with The Virginian to follow. J. Hollicky has joined the company.

Arling Alcino, as Davy Crockett, added new laurels to his name last week at the Cleveland Theater. Ishmael will follow.

George Cohan's ever-popular 45 Minutes From Broadway, with Mabel Brownell as Mary, Arthur Jarrett as Tom Bennett and Cliff Stack as Kid Burns, proved an interesting offering at the Orpheum, Newark, last week, and, with *The Gamblers* to follow, proves Corse Payton is giving his patrons the best in stock, with Pomander Walk underlined.

As *The Man From Home*, Henry Hall more than gave the patrons of the American Stock, Spokane, a treat. Mr. Hall was Will Hodge's successor at the Astor, and has toured the West in the piece. Jane Tyrrell was seen as Ethel and Fred Harrington joined the company as juvenile. *The Virginian* will follow.

Bailey and Mitchell offered Arizona at the Seattle Theater New Year's week, with Guy Hiltner especially engaged as Canby.

Mrs. Temple's Telegram, with Charles Balsar and Leah Winslow, was presented at the Academy, Northampton, last week.

*The Easiest Way* is the current attraction of the Orpheum Players, Jersey City, with Dorothy Shoemaker, Charles Dingle and Bernard McOwen in the leads.

the Gayety Theater, Hoboken, where she was seen in various roles, such as Mrs. Byrd in *The Nigger*, Carrie in *The Commuters*, and several leading roles. The past summer was spent with the Harry Davis Stock in Pittsburgh, where Miss Valentine became an established favorite.

When *The Greyhound* reopened at the Astor Theater, in August, Miss Valentine was seen as Bess Allen, and later she created the role of Due Jung Fah, in *The Yellow Jacket*, where Mr. Morosco viewed her performance, and promptly engaged her for Los Angeles.

The popularity of Elizabeth Rathburn grows greater each week with the Gayety, Hoboken, patrons. In *The Regeneration* this week, Miss Rathburn, Severin De Deyne and Miss Jackson are meeting with marked success.

With the production of *Sherlock Holmes*, Louise Kent made her debut with the stock at Hathaway's, New Bedford. Hollis Lloyd, Carl Brickert and Anna Layng were seen in the leads.

The Pierce Players, at the Gaiety, New Bedford, have opened a season of stock, presenting *Charlotte Temple* last week, with Gay Rhea as Charlotte. The roster includes Ralph McDonald, Lewis Summers, George Walsh, Florence Leslie, Evelyn Gordon and Cato S. Keith.

Edward Dale Lynch, Rose King, John G. Tree, Sadie Atwood and the Dale Lynch-King Stock company were seen in *The Road to Yesterday*, at the Park, Manchester, N. H., last week.

Shore Acres proved such a popular bill, as presented by the William Parke Players in Pittsfield, Mass., that the attraction was held over for extra performances, with *The Pride of Jennico* opening on Wednesday. Wallace Worsley assumed the James K. Hackett role, and Edward Donnelly of the original cast will appear. *Alias Jimmy Valentine* follows.

The Empire Players in Pittsfield were seen in *Soldiers of Fortune* New Year's week to capacity houses. Victor Browne, Joseph Creghan, Phyllis Gilmore, Anna Hollinger and William Lynn were well cast. *Camille* is underlined.

Carolyn Kilberts as Sister Giovanni, in *The White Sister*, supported by Richard Thornton, Sydney Riggs and Margaret Pitt, delighted large and appreciative audiences at the Savoy, Fall River, Mass., last week.

A popular bill at the American, Philadelphia, last week was the presentation of *The Third Degree*, with Grace Huff and John Lorens. Next week, *When Knighthood Was in Flower*.

The new stock company at the Standard, Philadelphia, headed by George Arvine, presented *At Piney Ridge* as the New Year's offering, with Midge Haller, a Philadelphia favorite, in the cast.

In the revival of Mr. Barnes of New York, at the Empire, Providence, last week, Lovell Taylor, Homer Barton, Thomas Mulgrew, Eme Darling and John T. Dwyer were seen to advantage. This week Hazel Kirke.

Frou Frou was revived last week by the Harry Davis Stock in Pittsburgh, with Mary Hall as Gliberts, supported by Corliss Giles, Dennis Harris, Katherine Stanton, Loretta Wells and Jerome Storm. The latter has become a great favorite with the patrons. *Seven Days* follows.

Leonora Bradley, who recently resigned from the Greenpoint Players, Brooklyn, will spend a few months in rest and recreation at her home in New Hampshire.

The Keyes Sisters and their company of stock favorites opened for a short stock engagement at Hart's Theater, Philadelphia, Pa., on Dec. 23. They were accorded a big reception and S. R. O. prevailed.

Landers Stevens, who has been playing an engagement at Ye Liberty, Oakland, will open in Oakland at the Oakland Orpheum at the conclusion of his present dramatic season with Harry Bishop. George Cooper will be leading woman.

Supporting Bert Lytell and Evelyn Vaughan, in *The Fortune Hunter*, at the Alcazar, San Francisco, are Louis Bennison, Charles Huggles, Thomas Chatterton, Burt Wesner, Al Watson, Pearl Cook and Irene Cuthim.

Virginia Thornton, who has broken all vaudeville stock records by playing at the Republic, San Francisco, for over a year, with Charles King in sketches, learning two parts a week, is spending the holidays with her folks in Boston.

Helen Robertson has joined the Morosco Stock in Los Angeles.

Irene Timmins, who is now in her seventy-fourth week as leading woman of the Prospect Stock company, N. Y., played the lead in *The Charity Ball* recently, and not Miss Lillian Mortimer, as a note had it.

## NEW THEATERS

The Olney, Ill., B. P. O. Elks Lodge No. 926 has just about completed their new \$40,000 theater and home which will open with a first-class company the latter part of January. Olney has been without a theater for the past two years, since the burning of Hyatt's Opera House Christmas Eve, 1910. The new theater will be first class in every respect, being a downstairs house, with a seating capacity of 1,000. Two floors, 75 x 100 foot stage, 32 feet proscenium opening, 15 dressing rooms, with toilet and bath for each. The Olney Lodge was organized in 1906, with a charter membership of twenty-eight, without any resources, excepting the goodwill of the twenty-eight members, and has grown since that time to 540 members.

The new Orpheum building, in Salt Lake City, is now well along. Permission has been obtained from the city commission to build an arch of steel across the entire street, one of our wide streets, and is already in place and ready for the electricians. It will contain several thousand lights, and according to the agreement is to be lighted every night for the coming twenty years. The first attraction of note for the opening bill, which will be some time in March next, will be Sarah Bernhardt.

Following the securing of a 99-year lease of property in Edmonton, Alta., Canada, George Brown, who will complete the Pantages Theater here for opening February 1, proposes to erect another theater, with a hotel of ten stories to be run in conjunction.

Mr. Brown secured lease on property now occupied by Revillon Brothers' wholesale warehouse, across from the new Pantages Theater. The construction of the hotel and theater will require about five months. Musical-comedy stock of a high order will be offered, with engagements of 10 to 20 weeks.

A new theater is to be erected in Troy, N. Y., by F. F. Proctor. It will be erected on Fourth Street in a busy center, and will be devoted to first-class plays and high vaudeville. Work will be commenced early in May, and the house will be opened early in the Fall. The size of the building will be 90 x 120 feet. The capacity of the house will be about 2,500. The manager will be Mr. Graves.

St. Paul, Minn., is to have a large, new theater. Charles H. Miles, head of the Miles circuit of theaters, has negotiated a site there for that purpose. The building is to seat from 1,800 to 2,000 persons. The house will be located either on Seventh or Wabasha Streets.

Work will be begun on a new theater in Toronto, Canada, in July, 1913, and is expected to be completed in time for opening of the Fall season in 1914. The theater, commodious and finely appointed, with the latest improved conveniences, will be located on the property now occupied by the Ontario Veterinary College, on Temperance Street. It is estimated to cost \$250,000.



PLAYS OF THE MINUTE	PLAYS FROM THE PENS OF WORLD FAMOUS AUTHORS	<b>FOR STOCK</b>	NEW YORK—LONDON AND WORLD WIDE SUCCESSES	PLAYS THE PEOPLE WANT	
	<p align="center">:: PLAYS BY ::</p> <p align="center"><b>ARTHUR WING PINERO</b></p>				
	<p><i>The New York and Chicago Farce Comedy Success</i></p> <p align="center"><b>SEVEN SISTERS</b></p> <p>By EDITH ELLIS In which Chas. Cherry and Laurette Taylor Co-Starred PRODUCTION 4 Acts-2 Interiors-1 Exterior CAST 8 Women-7 Men</p>	<p>IRIS LETTY THE SQUIRE THE AMAZONS DANDY DICK LADY BOUNTIFUL THE PROFLIGATE THE MAGISTRATE THE HOBBY HORSE THE SCHOOL MISTRESS</p>	<p>THE SECOND MRS. TANQUERAY HIS HOUSE IN ORDER TRELAWNEY OF THE WELLS SWEET LAVENDER THE NOTORIOUS MRS. EBB SMITH THE GAY LORD QUEX THE WIFE WITHOUT A SMILE THE CABINET MINISTER THE WEAKER SEX THE PRINCESS AND THE BUTTERFLY</p>		<p>Two Excellent Stock Plays BY J. HARTLEY MANNERS</p> <p align="center">THE INDISCRETION OF TRUTH</p> <p>As played at the Harris Theatre, New York 4 Acts-3 Interiors 6 Men-5 Women</p> <p align="center">THE MARRIAGE OF REASON</p> <p>A Modern Comedy 4 Acts-3 Interiors-1 Interior 7 Men-4 Women</p>
	<p align="center">ALL CONTROLLED EXCLUSIVELY BY</p> <p align="center"><b>THE JOHN W. RUMSEY PLAY CO.</b></p> <p align="right">152 West 46th Street NEW YORK CITY</p>				

**RIOT IN THEATER.**

"Star Night" in Huntington, L. I., Hard for the Twinklers—Police Called Out.

HUNTINGTON, L. I. (Special).—This place narrowly escaped a bloody riot when more than one thousand persons arose in protest against what they considered a "rotten" show, on the night of January 2. It was at the Bijou Theater that popular indignation manifested itself in such shouts as "Kill him!" or "Lynch him!" when Manager Albert Ecelson appeared on the stage for an explanation. After some semblance of order had been restored, he said: "I agree with you. This show is rotten. I contracted for a first-class show, and these people were sent out from New York. I don't blame you for hooting at them. I will see that no more of them appear this evening. You will all be given tickets for to-morrow night, when I promise you will be treated to a first-class entertainment."

But this did not propitiate the excited crowd, which continued demonstrative and unruly, even after the curtain was rung down. On reaching the street, several young men fired off their revolvers, thus adding to the element of terror to that of turbulence.

Finally the reserves, under Chief of Police Edward Howman, came along on a run, but no guns or gunmen were in evidence. The police escorted the performers from the theater.

The affair was announced as a "star night" with "New York talent," and the theater was overcrowded as the result of liberal advertising, and the consequent disappointment, as each succeeding act proved worse than the previous one, soon exhausted the limits of endurance, and pandemonium broke loose.

**ETHEL BARRYMORE IN NEW PLAY.**

To Be Star in Haddon Chambers's New Comedy—Her Role.

When Haddon Chambers, the author of *Passers-by*, completes the remaining two acts of the new play Charles Frohman commissioned him to write. Ethel Barrymore will be given a unique type of stage heroine to play. Mr. Chambers's half-finished play is founded on the novel *Tante*. Miss Barrymore's part will be that of a very marriageable young woman who revels in excitement. Is there any one that has not met one of those women who live on excitement; who do not in the least mind an automobile accident, a house on fire, or even a near shipwreck. If only the calamity affords her a good acting part, preferably the center of the stage? Such will be the chief character in Mr. Chambers's next play. She is a kind of public scene lover; unconsciously believing that a calamity at home is worth two in the newspapers.

**WASHINGTON PLAYERS' CLUB.**

Will Produce Musical Comedy by Willard Holcomb After Lent

A musical comedy by Willard Holcomb, of New York, author of several successes, entitled *Decatur of Dakota*, is the play chosen for presentation by the Players' Club of Washington, D. C., for their next production, immediately after Lent. The performance will run for one week at one of the local theaters, and the proceeds of each night will be devoted to some charity. Mr. Holcomb has secured the services

of several musical composers for the production of the musical numbers, and the special features are promised to rival any professional successes of the day.

The locale of the play will appeal to Washingtonians, since the scenes are placed at the Naval Academy, a spot so frequently visited by the Navy and Army people, and those of the younger social set who enjoy the "hops" and other functions given at Annapolis. There are few debutantes who can forget "June" week at the Naval Academy, and the plot of *Decatur of Dakota* is played during that favorite week.

**ACTOR IN LOVE WOULD DIE.**

Earl Amos Found Life Intolerable When Sweetheart Bestowed Affections to Another

PORTLAND, OHIO (Special).—Earl Amos, an entertainer in a moving-picture theater, closed his engagement in Los Angeles and joined The Quaker Girl company, in order to meet Marie Lowe, his old sweetheart, but found, on arriving here, that she had bestowed her affections to another, whereupon he attempted to curtail his existence by the suicide route.

At the Good Samaritan Hospital, the application of a stomach pump revealed the presence of a goodly dose of strychnine.

Jack Smith, a theatrical man lodging at the Hotel Netherlands, is the disturber in Amos' Eden. When the latter, on his arrival, found Smith in high favor, he went to Smith's lodging and made a "gun play," which was rendered futile by ready interference. Immediately afterward he returned to the theater and swallowed some drug, which made him deathly sick. Members of the company hurried him to the hospital, where prompt measures saved his life. He departed from Portland at the end of the week with the members of the company.

**JOINS ALIMONY CLUB.**

Theodore Roberts Goes to Jail Rather Than Pay His Wife.

Theodore Roberts has chosen Ludlow Street jail as a winter residence rather than comply with the conditions imposed upon him by an order signed by Supreme Court Justice Amend, of this city, last February, which would make it incumbent upon him to pay to his wife \$200 in counsel fees and \$50 a week alimony. Affidavits were filed on Dec. 31 showing that \$400 of the alimony and \$150 of counsel fees remained unpaid.

Mr. Roberts told his counsel that he would stay in jail the full six months necessary to wipe out his wife's claims to alimony unless she consents to a reduction.

**GIRL USHER STOPS PANIC.**

Rushes Among Patrons, Explains Away Danger, and Restores Feeling of Security.

The audience at the Mehesy Theater, in Salt Lake City, Utah, was given a scare on the night of Dec. 29 by the falling of some wet plaster.

Several of the audience made a break for the doors, but what might have been a serious panic was averted by the presence of mind of Miss Conway, the head usher, who rushed among the patrons informing them of the cause of the trouble, and soon had the house quieted. No one was hurt. The trouble was caused by a leaky drain pipe in the roof.

**CELLAR AS BANK OF DEPOSIT.**

No Mention of \$20,000 Found There Made by Manager Slater in His Will.

HARRY P. Slater, owner of the Slater Theater, in Pottsville, Pa., and vice commander of the Army and Navy Veterans of the United States, who died recently, proves to have been a much wealthier man than was supposed. Twenty thousand dollars in gold coin and bills of large denomination were found in an old iron box in the cellar beneath the Slater Theater, of which no mention had been made by Slater to his family or in his will.

Slater's bankers say that for many years he has been cashing his pension checks in gold, and it is supposed that the money found was saved in this way.

The will of Slater was made public on Jan. 1, in which he bequeaths real estate valued at several hundred thousand dollars to establish an old women's indigent home in Pottsville, to be conducted by the trustees of the Second Presbyterian Church. The Slater home, perched on the crest of a hillside overlooking magnificent scenery, is devised for this purpose. Provision is made for the care of seventy-five women, first preference to be given members of the Second Presbyterian Church of Pottsville.

The Slater Theater, the homestead, 150 lots in this city and properties in Washington, D. C., and Denver, Col., are included in the estate and disposed of by the will.

**DE CROISSET COMING TO AMERICA.**

Francis de Croisset, the author of *Arsene Lupin*, and who also wrote the play in which Charles Cherry will next appear, *The New Secretary*, cables Charles Frohman that he will leave Paris this week for his first long stay in London, after which he hopes to come to America. Marie Doro began rehearsals for the leading female part in M. de Croisset's play last Monday week. Miss Doro will continue in support of Charles Cherry until Callavet and De Fiers, the authors of *Love Watches*, finish her new play.

**MAURICE WOOD RETURNS.**

Maurice Wood, who will be remembered for her excellent work in *The Politics and The Midnight Sons*, has returned to the stage after a long absence, and is appearing in vaudeville with imitations.

**JACOB LITT'S ESTATE \$1,268,496.**

The accounting of Alexander W. Dingwall and Sol Litt, as executors of the estate of Jacob Litt, the theatrical manager, filed in the Surrogate's court yesterday, shows a value of \$1,268,496.

Of this amount there has been paid to the legatees \$896,000. Mrs. Ruth Litt, the widow, has received as her share \$280,000.

**MISS MACDONALD LEAVES "SPRING MAID."**

Christie MacDonald will play her farewell engagement in *The Spring Maid* at Teller's Broadway Theater, in Brooklyn, next week. She will have supporting her practically the same company which appeared with her during the long run of the operetta at the Liberty Theater. After a brief rest, Miss MacDonald will immediately begin rehearsals in a new comic opera written especially for her by Fred DeGresac, and for which Victor Herbert is composing the music. Werba and

Luescher will also produce the new piece. The retiring of Miss MacDonald's company will still leave two Spring Maid companies on tour.

**NO SALE OF "READY MONEY"**

H. H. Frasee announced that all negotiations with William A. Brady for the sale of Ready Money have been called off. Coincident with the announcement it was said that Frasee will fulfill all contracts for the appearance of the original New York company in Ready Money in the principal cities of the East as first booked.

**"MUTT AND JEFF" BANQUET.**

After the performance at Jackson, Tenn., Christmas night, Manager B. M. Garfield gave a six-course banquet in honor of the thirty-two members of the Mutt and Jeff Co. E. All were present and enjoyed the affair greatly. Mr. Garfield tendered the banquet to his people with the compliments of Mr. Gus Hill, as a token of his appreciation for the good services they had given him.

**TRAPEZE PERFORMER KILLED.**

PONTIAC, MICH. (Special).—Jan. 3, 1913. THE DRAMATIC MIRROR, New York.

Mrs. Emily Sawyer, of the team of Sawyer and Delina, trapeze performers, was instantly killed here to-day by falling 32 feet from the balcony of a dressing room, the railing of which gave way. The team was playing the Butterfield Circuit, in Mich., and appeared at the Howland Theater here. Same railing fell in June and badly injured a member of the Streeter Bryan Stock company. Mrs. Sawyer was 38 years of age. Remains shipped to her home in Buffalo, N. Y.

FRANK McVICAR,  
PONTIAC "PRESS GAZETTE."



W. C. FLEMING,  
Manager Grand Theater, Cleveland, Ohio.



## AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.

## ALABAMA.

**MOBILE.**—MOBILE: Donald Brian and Carl Roll McComas in The Siren Dec. 28; good co.; large business. The Fortune Hunter 30; excellent cast; delighted good-sized house. Rainey's African hunt pictures 1-4. Elks' Minstrels (local) 7, 8.

**SELMA.**—ACADEMY OF MUSIC: Dark Dec. 28-29.

## ARKANSAS.

**LITTLE ROCK.**—KEMPNER: Excuse Me Dec. 28; pleased good business. The Rosary 26; performance and business good. The Winning Widow 28; performance enjoyed; excellent business. Pink Lady 30; excellent performance, to S. B. O. Margaret Anglin in Green Stockings 1, Tully Marshall in The Talker 2. Madame Sherry 3, 4.—ITEM: Miss Turner, of Winning Widow co., enjoyed a three-days' rest here; she was slightly injured in an automobile accident Christmas Day.

**FORT SMITH.**—NEW: Aborn English Opera co. Dec. 25; Madame Butterflies and Lohengrin; pleased capacity.—ITEMS: C. A. Lick has purchased Lyric from O. L. Carroll. It will remain dark for the season.—Yale Moving Picture House has been remodelled, and named the Princess.

**HOT SPRINGS.**—AUDITORIUM: Paid in Full Dec. 25; fair business. Excuse Me 26; good co. and business. The Rosary 27; pleased a fair house. The Pink Lady 40. Madame Sherry 1. Margaret Anglin 2. William H. Crane 3.

## TEXARKANA.

**TEXARKANA.**—TEXARKANA-GRAND: Fisher-Brass Concert Dec. 26; pleased good house. Excuse Me 27; best attraction of its kind here in several seasons; packed house. Madame Sherry 2. Tully Marshall in The Talker 4.

## CALIFORNIA.

**OAKLAND.**—MACDONOUGH: The Rosary Dec. 25-27; fair performance to satisfactory attendance.—LIBERTY: Blaken's Players presented Shore Acres 25-29; stupendous production, to capacity houses.—ORPHEUM: Good bill 22-28; Little Billy headline.—COLUMBIA: Dillon and King in The Barren Hunters 22-28; fair performance.

**COLORADO.**

**COLORADO SPRINGS.**—OPERA HOUSE: Mutt and Jeff Dec. 28; matinee and night; pleased capacity. Madame Sherry 30. Old Homestead 4. Littlest Rebel 6.—BURNS: Stock co. in The Husband's Wife 23-29; good business. Little Lord Fauntleroy 1.—EM-PRESS: M. P. V.; Madame Bessie's Cockatoo, Dancing Madonnas, Arthur Whitelaw, Collins and Hart. La Dance Au Violon 1-3.

## CONNECTICUT.

**BRIDGEPORT.**—POLI'S: After eight months success the Poli Players were disbanded 4. Their last week, Dec. 30-4, in Almas Jimmy Valentine was attended by house full of admirers who regretted decision to change this house's policy to 10 cents vaudeville and pictures 6. The house will be known as the Plaza.—LYRIO: With a thoroughly reorganized co. Eleanor Cleveland and her Stock Players celebrated the first anniversary of their local appearance, presenting Sweet Kitty Belairs to excellent business.—NEW POLI'S: Edwards's Kabaret Kids head bill, featuring Betty Washington. Others are: Bixler and Lermer, Haviland and Thornton, Linden Beckwith, Maffi, Claire and co., Busch Brothers, 4-4 Olivetti Troubadours.—PARK: Merry-Go-Rounders 26-28 gave satisfaction. The Rainbow, with Henry Miller, 1; at tonight prices. Clark's Run away Girls 2-4. Harry Lauder and vaudeville 6. Richard Carle and Hattie Williams in The Girl from Montmartre 8.—ITEM: The "passing" of Poli's Theater to a cheap vaudeville Beverly marks the first step away from a diminished existence of thirty-five years. The house was opened by E. V. Hawes, April 9, 1877, and was afterward operated by the late George B. Bunnell and by Walter L. Rowland now of the Schubert forces.

**WATERBURY.**—POLI: Raymond Hitchcock and co. in The Red Widow filled house Dec. 26. Henry Miller in The Rainbow 31 attracted a large audience.—JACOBS: Poli Stock co. in Rose of the Rancho 30-4.

**WILLIMANTIC.**—LOOMER: Get-Rich-Quick Wallingford pleased good business Dec. 28. Angeles 1. Pullman Tourists 4. Stetson's U. T. C. 11.

## FLORIDA.

**JACKSONVILLE.**—DUVAL: The Climax Dec. 27, 28; pleased fair business. Ida St. Leon in Finishing Fanny 29, 30; pleased medium business.—ORPHEUM: Swain's Cockatoo, Robert Hall, Harry M. Morse, Three Dixie Girls, and E. J. Appleby 22-28; pleased good business.—O'BRIEN FARM: Martin and Pierce, Fred Owen, and King's Wild West 22-28; fair attendance.—ITEM: Members of Climax co. rested here for several days and had the pleasure of witnessing performance of Ida St. Leon in Finishing Fanny.

## GEORGIA.

**ATHENS.**—COLONIAL: Adelaide Thurston

Dec. 21; pleased good house. Baby Mine 25 to crowded house at matinee and good business at night. Excuse Me 3.

**MILLEDGEVILLE.**—GRAND: Introduce Me Dec. 28; pleased small house.

## IDAHO.

**BOISE CITY.**—PINNEY: Red Rose Dec. 30-1 to \$3,000 business.

## ILLINOIS.

**AURORA.**—GRAND: The Military Girl Dec. 25; two performances, to medium business. The Bird Degree 29; matinee and night; good business; pleased. Billy Clifford in The Girl, the Man, and the Game 1. Lena Rivera 5.—FOX: Vaudeville-Leon and co., Rondos Trio, Lucas and Field, Sherman and McNaughton, Joseph Ketter and co. in A Rural Substitute, William Shilling co. in Destiny, Lupo and Benjamin, Weston and Young, Bel Canto Trio, Anita Diaz's Monks, and Foxcoque; pleasing to capacity 25-29.

**ELGIN.**—GRAND: Flying Wards, Levere and Palmer, W. J. Dyer co., Roach and McCurdy, bothwell Browne, new pictures Dec. 30-1; excellent business. Little Miss Mix-Up 2-5, with John and Ella Galt.—STAR: New pictures and S. E. Anderson, entertainer; Frank Cullen, singing comedian, 30. Howe's Travel Festival 31.—ORPHEUM: Bernhard pictures 1-3; good business.

**QUINCY.**—EMPIRE: The Sweetest Girl in Paris Dec. 25; drew large and pleased audience. Get-Rich-Quick Wallingford 25; pleased good house. The House of a Thousand Candles 29; matinee and evening; good business and satisfaction. The Bowman co. 30-1 opened in Why Women Sin; big business; satisfaction. Windy Widows 2. The Million 4. Strasser 6.

**DECATUR.**—POWER'S: Officer 666 Dec. 24; pleased fair house. Paul Rainey's African hunt pictures 25; fairly good houses. Martin's U. T. C. 26; S. B. O. Cairns Brothers' in Arizona 27; good houses; good co. Florence Holbrook in The Military Girl 28; business fair. Cow Puncher 29; fair business. Sheehan's Grand Opera co. 1. Sweetest Girl in Paris 4. Louisiana Lou 8.

**BLOOMINGTON.**—CHATTERTON: Paul J. Rainey's African Hunt pictures Dec. 23-25; good, to very poor business. A Cowboy's Sweetheart 26; fair, to poor business. The Military Girl 27; fair co. and business. U. T. C. 28; big business. Officer 666 30; excellent, to big business.

**GALESBURG.**—AUDITORIUM: Theima Dec. 25; matinee; packed houses. Officer 666 26; full house. Sweetest Girl in Paris 27, and matinee; big business. The Whittaker Stock co. opened in A Kentucky Romance 31. The Military Girl 5. The Girl the Man and the Game 6.

## INDIANA.

**SOUTH BEND.**—OLIVER: The Girl and the Drummer Dec. 25; fair satisfaction; two good houses. Fritz Scheff in The Lorr Water 28; delighted two large audiences. Lyman H. Howe's moving pictures 1; pleased. The Gamblers 2. Kitty Gordon in The Enchantress 3. The Common Law 7, 8.—AUDITORIUM: Wright Huntington Stock co. in Talk of New York 22-28 and The Greyhound 29-4; splendid business.—ITEM: Mr. and Mrs. Frank Minney (Sis Hunkins) were guests here during holidays of Mr. and Mrs. L. Clarence Hall. Mrs. Minney is building a home at Lake George, N. Y. She has extensive holdings in South Bend real estate.

**HAMMOND.**—HAMMOND: Frank Winniger Stock co. Dec. 22-25. Plays: A German Gentleman, The Stranger from Berlin John the Janitor, The Statue, The Man Who Stood Still, The Music Teacher, Our Cousin Fritz, and The Village President; fair business; good and even-ly balanced co. Lyman Howe's pictures 30; pleased. Sweetest Girl in Paris 5.—ORPHEUM: Four Bonnells, Prince and Deerie 26-29; extremely fine headliners; pleased.

**MARION.**—INDIANA: Lyman H. Howe's pictures Dec. 18 presented to fair patronage. Beverly of Graustark 19; pleased good audience. Tempest and Sunshine 19; played to fair attendance. White Squaw 25 brought out two large audiences and gave good satisfaction. The Divorce Question 26; pleased fair turnout. Bunt Pulls the Strings 28; greeted by a small audience at night and a good attendance to the matinee.

**MUNCIE.**—WYBOR GRAND: A Thoroughbred Tramp Dec. 25; pleased two good houses. Field's Minstrels 26; delighted S. B. O. The Light Eternal 28; pleased two good houses. Bunt Pulls the Strings 31. Little Miss Susan 1. The Divorce Question 4. The Rosary, Officer 666, Bought and Paid For followed.—STAR: Harry Randall and co., The Four Parisian Dancers, Preston and Phoebe Lockwood.

**ANGOLA.**—CROXTON OPERA HOUSE: Mutt and Jeff Dec. 27; good co. to S. B. O. Beverly of Graustark 3.—ITEM: True S. James, grand opera singer, spent Christmas with his father, G. C. James, in this city.

**PERU.**—WALLACE: Paul J. Rainey's African Hunt, high-class moving picture show, Dec. 29-31. The Girl and the Drummer 1. Light Eternal 2.

**VINCENNES.**—GRAND: Woman's Worst Enemy 1; matinee and night. Officer 666 4. The Little Milliner 6.

## IOWA.

**IOWA FALLS.**—METROPOLITAN OPERA HOUSE: Brewster's Millions Dec. 28; pleased

good business. The Cow Puncher 1. Mrs. Wiggins of the Cabbage Patch 3. Hazenback-Wallace pictures 4. The Littlest Rebel 7. Buster Brown 11.—ITEMS: Brewster's Millions was the anniversary attraction at the Metropolitan (this year and marked thirteenth birthday of house, which was opened by Tim Murphy in The Carpet Bagger in 1899.—William Kilroy, formerly of Kilroy and Brittan, is managing The Sweetest Girl in Paris for Harry Askin.—The Industrial Commission of Wisconsin has ruled that Hindling Brothers come under the Workmen's Compensation act of that State and provides compensation for all employees of the big show when injured while on duty.—Little Viola Savvy, sharing honors with Marshall Farnum in The Littlest Rebel, was presented with a handsome doll by members of co. Christmas.—Mary Higelow makes her debut in vaudeville at Clinton, Ia., for a tour of the International time, appearing in a playlet by William F. Salter, entitled Her Gentleman Friend.—The Harry La Tier Stock co. is playing an extended engagement at the People's Theater in Cedar Rapids.—Two hundred boys, carriers for the daily newspapers, from the Home for Friendless Children, the Roadside Settlement, and the Day Nursery were guests of Elbert and Celestine at Princess Theater, to witness a presentation of Little Lord Fauntleroy.—Some fine things have been said by Iowa press concerning Eileen Hro, Lizzie Hudson Collier, and Campbell Gollan, who are singing Thomas Ross in The Only Son.—Howard Walsh, who has been with Graustark is now with Jones and Crane production of Tess of the Storm Country.—Mr. McCormick, ahead of Mrs. Wiggins of the Cabbage Patch, was here on business 27.—Joe Lane is managing this co. for United Pier Co.—America, Jamaica, England, and Ireland were represented at the Christmas spread given by players of Orpheum, at Des Moines, Christmas week.—E. H. Hoskins, colored, has used the Orpheum Theater Co., at Fairfield, Ia., for \$2,000, claiming he was denied a seat on main floor of audience theater.—Manager Jake Rosenthal, of Malesic, at Dubuque, was presented with a Turkish chair Christmas by employees.—Stage-Manager M. M. Kicellis entertained members of his staff and other attaches of house at an annual supper on stage 30.—Ella J. Malmrose and Leighton 1. Starke are reported as more than making good as "Pete" and "Prechin" Bill in Shepherd of the Hills show.

**DUBUQUE.**—GRAND: Thomas W. Ross (return) Dec. 25; good business. Mrs. Wiggins of the Cabbage Patch 29; two excellent audiences. Billy S. Clifford in The Man, the Girl and the Game 31. Blanche Ring 1. Howe's pictures 4, 5. Fritz Scheff 6.—MAJESTIC: Milo Beldon co., Senator Murphy, Patterson and co., Gromley and Caffery, Ramsay's Harmonists, and Slim Ford 21, 22; fine business. James Grady and co., the Five Armanis, Jack Mills, the Longworths, Kaufman Sisters, and Fisher Girls 23-25; excellent performances. La Graciosa and Gertrude Rinaldo 26-29; good business.

**DAVENPORT.**—BURTS OPERA HOUSE: Thomas W. Ross Dec. 22 in The Only Son; gave good satisfaction, to fair-sized audience. House dark 23, 24. Mrs. Wiggins of the Cabbage Patch 25; enjoyed by fair patronage. House dark 26. Billy S. Clifford in The Girl, the Man and the Game 27, 28; satisfactory business. Floor is Voss 29 to fair business. House dark 30, 31. The Million 1. Cecil Leam and Florence Holbrook in The Military Girl 5.—ITEM: David L. Hughes, of Grand Opera House, announces that shortly after first of year house will open on Orpheum Circuit of theaters to feature vaudeville.

**WATERLOO.**—WATERLOO: William H. Crane Dec. 23; pleased big audiences. Brewster's Millions 25; pleased two big houses. Mrs. Wiggins of the Cabbage Patch 28; good co. and business. Billy (Slim) Clifford 30; good attraction. Blanche Ring 31. The Family 1. Easy Money 4.

**CLINTON.**—CLINTON: Thomas Ross in The Only Son Dec. 24 (return). St. Kimo 25. Mrs. Wiggins of the Cabbage Patch 26; pleased good business.

**GRINNELL.**—COLONIAL: Brewster's Millions Dec. 30; poor co. 1. fair business. Mrs. Wiggins of the Cabbage Patch 7. Military Girl 8.

## KANSAS.

**WICHITA.**—CRAWFORD: Mutt and Jeff Dec. 25; two packed houses. Uncle Josh Perkins 26; good business. Margaret Anglin in Green Stockings 28; delighted two large houses. William H. Crane in Senator Keene House 30; excellent; big house. Louisiana Lou 1. Hazenback and Wallace show pictures 2-4. Madame Sherry 6.—LYCUE: Wolfe Stock co. presented Bill 30-4. Next week, Almas Jimmy Valentine.—PRINCESS: Bill 30-4 included Eckhardt and Gordon, Fanny Rice, Mason and Murray, Jewell and Jordan, Great Kelter.—EM-PRESS: Ballerini's dogs, Gray Trio, Klass and Bernie, Frank Elmore, Charters and Holiday co. in Alaskan Honymoon, made good bill, introducing Interstate vaudeville. 30-4.

**PARSONS.**—ELKS: Louisiana Lou Dec. 23; fine co. and business. Kindling 25; matinee and night; good co.; light houses. Graustark 6. The Chocolate Soldier 8.—ITEM: The beautiful Elks' Theater Building erected in 1905 by Elks order at a cost of \$5,000, has been turned over to first mortgagor bondholders, as debt was too heavy for the Elks to pay out.

**HUTCHINSON.**—HOME: The City Dec. 17; fine co., to good business. Uncle Josh Perkins 25; good business; splendid casts. Graustark 1. Louisiana Lou 2. Kindling 6.—CONVENTION HALL: The Girl from Tokyo 28; good co. and business. Madame Sherry 2.

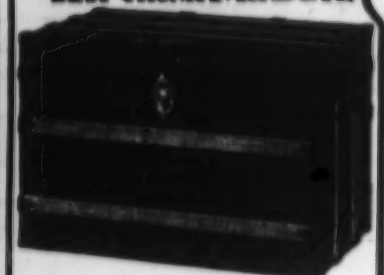
**INDEPENDENCE.**—RELDORF: Louisiana Lou Dec. 26, and Margaret Anglin 27; pleased good business.—EM-PRESS: Hux Brothers and Moss 23-25; good act, to good business.

**CHANUTE.**—HETRICK: Louisiana Lou Dec. 28; played to biggest house of season. Sarah Padden in Kindling 30.

## KENTUCKY.

**HENDERSON.**—PARK: White Squaw Dec. 25; two good performances; fair business.

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Rajah of Run Tum 30 (return) delighted big business. Officer 666 6.

## LOUISIANA.

**NEW ORLEANS.**—TULANE: The Siren Dec. 29-4; splendid show and co. drew well.—CRESCENT: In Old Kentucky 29-4 proved a popular drawing card.—DAUPHINE: Bunt Pulls the Strings 30-4; big comedy success; well received by large audiences.—FRENCH OPERA HOUSE: Romeo and Juliet 31. The Merry Widow 1. Thais 2. Quo Vadis 3.—LYRIO: The Street Singer 29-4, presented by French-Greene Stock co.—GREENWALL: Louis Dacre and burlesque co. 29-4.—ORPHEUM: An Opening Night, Visions d'Art, Frank Rae

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## MAINE.

**BATH.—DREAMLAND:** Rice and De Rita. Rondell and Tucker, and photoplays Dec. 16-21; large houses. Marion and Finley. Bell and Richards, and photoplays 23-28; excellent, to packed houses. Morton and Dixon, Russell and Hartman, and photoplays 30-4.

**BELFAST. COLONIAL:** Chimes of Norway (local) 8, 9.—**OPERA HOUSE:** Pictures; good business.

**AUGUSTA.—OPERA HOUSE:** Spring Maid 6.

**BRUNSWICK.—CUMBERLAND:** Paul Marcell (return) 2.

## MASSACHUSETTS.

**FALL RIVER.—BAYOX:** Malley Denison co. presented Dec. 30-4. The White Sister and gave best performance of this present stock season. Marquette Johnson made her first appearance as a member of co. 30 and made an excellent impression.—**ACADEMY:** Strong bills draw 8, 9, 10, at all times. Harry English and co. in "What Is in a Name" 26-1.—**PURITAN:** Nine players. Kilde, Kydonia, Fernelia Circus, Lee Tong Foo, and Frensis Plance to large attendance 26-1.—**RIJOU:** Good attendance. Gave a strong bill 26-1 in "Ye Old Time Play." The Girl, the Man and the Dog, Saxaphones, Octavia Noddy, G. M. Brown and co., O. W. Bassett, Ed. Keenan and co., Romanita, Estelle, and Clara, and May Woodward.—**PREMIER:** Reopens February.—**PALACE:** Strong line of pictures to good attendance.—**ITEMS:** Louise Kent has joined the Hathaway Stock co., New Bedford, Mass.; first appearance with the co. 30.—Richard Thornton, leading man of the Malley-Denison co., will close his engagement with the co. 11.—Carolyn Elberts gave a select luncheon for friends at the Hotel Melien New Year's Eve.—Margaret Pitt entertained at an elaborate spread at the Hotel Melien New Year's Eve.—George Hill, of this city, left for New Orleans 31 to accept position at Tulane Theater.

**LOWELL.—OPERA HOUSE:** A. D. Delemaster presents Harrington Reynolds in a new play, "The Angelus." 2. George M. Cohan's comedy, "Get-Rich-Quick Wallingford 4; matinee and night.—**MERRIMACK SQUARE:** The Temple Players in "Through the Eye in Scotland" Harry La Clair, Dore Devill Defray, Frederick's Wonder Pony, "Don't," the talking horse, S. R. O.; 30-4.—**H. F. KITTIN'S:** Sullivan and Bartling, Four Laurel Girls, Laughlin's Toss, Nevins and Erwood, Pealson and Goldie, Church Sisters, Cavana Duo, Eddie Howard; one show; big houses; 1-8.—**PLAYHOUSE:** Drama Players in "The Wife; good play; well pleased audience.

**FITTSFIELD.—COLONIAL:** William Parks Stock co. in "The Pride of Jennie" 1-4. Neil O'Brien's Minstrels Dec. 31; packed house; enthusiastic audience. Shore Acres 30; fine business.—**EMPIRE:** Stock co. in "Soldiers of Fortune" 30-4 opened to good business.—**ITEM:** Over 150 Kiths of Columbus attended Neil O'Brien's Minstrels 31 in a body, and after performance O'Brien and co. were escorted to R. of C. Hall to a reception. Mayor-elect Moore was one of the speakers.

**SOUTHBURGH.—BLANCHARD'S:** Vaudeville headed by Ethel Litchfield in illustrated songs, "Laborer's School Boys and Girls were the hit of the bill. Get-Rich-Quick Wallingford 31; good cast; good business.

## MICHIGAN.

**COLDWATER.—TIBBIS:** Oberlin College Glee Club pleased a crowded house Dec. 18. International Dancing Carnival and Vaudeville 25-28. Fiske University Minstrels and Jubilee Singers 1. The Girl and the Drummer 8.

## MINNESOTA.

**WINONA.—OPERA HOUSE:** The White Sister Dec. 25; found favor. Bought and Paid For 26; popular with big business. Bonnie Male co. 30-4.

**OWATONNA.—METROPOLITAN:** Bought and Paid For Dec. 25 to capacity business. Sarah Bernhardt's Camille in motion pictures pleased two fair-sized audiences 27.

## MISSISSIPPI.

**TUPELO.—COMUS:** Mutt and Jeff co. Dec. 27 pleased good business. Baby Mine Feb. 10. Madame X 19.

**MACON.—NEW LYCEUM:** Mutt and Jeff Dec. 30 pleased S. R. O. Goose Girl 7.

## MISSOURI.

**ST. JOSEPH.—TOOTLE:** Dark Dec. 31. The Prince of To-night 1. Madame Emma Calve and co. in tabloid version of Carmen and Cavalier Rusticana followed.—**LYCEUM:** George Sidney in Buay Isay 25-28; popular as ever; pleased good business. The New Winning Widow 29-1; good co. Uncle Josh Perkins 2, 3. Marshall Farnum in The Little Rebel 4.

**HANNIBAL.—PARK:** Frank R. Long Stock co. Dec. 25-28 in repertoire; good co. to good business. Plays: One Girl in a Thousand and My Jim. A Man of the People. That Gal o' Howards. Bassford and Shaffer Comedy co. 1. Get-Rich-Quick Wallingford 7. New Star and Matinees have had good crowds; bills and pictures good week 23-28.

**LOUISIANA.—BURNETT-BIRD:** The Military Girl Dec. 30; good show; fair business.

## MONTANA.

**BUTTE.—BROADWAY:** David Wardfield Dec. 31. Naughty Marietta 1.—**FAMILY:** Chase-Liter Stock co. in The Flaming Chance 29-4.—**EMPIRE:** Frances Claire and Guy Rawson co. in Just Kids 29-4.

## NEBRASKA.

**GRAND ISLAND.—BARTENBACH'S:** OPERA HOUSE: Freckles Dec. 29; fair business; fair performance. Divorce Question 4 and Joshua Perkins 5.—**LIEDERKRANZ:** Protean Concert 27; poor business; fair performance.

**NORFOLK.—AUDITORIUM:** Freckles Dec. 27 pleased fair business. The Girl from Tokio 1.

## NEVADA.

**RENO.—MAJESTIC:** McKee Rankin co. Dec. 25. Manda 26. Paid in Full 27. Fires of St. John 28.

## NEW HAMPSHIRE.

**MANCHESTER.—PARK:** King-Lynch Players in Forty-five Minutes from Broadway Dec. 23-28 pleased. Road to Yesterday 30-4. Paid in Full 6-11.—**AUDITORIUM:** The Vynos in The Musical Farmyard 30-1; headed bill Muller and Stanley. Russell and Doretto, and photoplays; pleased.—**ITEMS:** Christmas was observed by every member of the King-Lynch Players; gifts were exchanged and many little remembrances from appreciative patrons found their way back of the footlights. The first performance of "Paid in Full" will be a souvenir performance, and a photograph of Edward Lynch will be given.—Edward Bates has been promoted, and is now stage-manager, assisted by Charles Miles.—Two hundred newboys were guests of King-Lynch Players at first performance of "Road to Yesterday."

**DOVER.—CITY OPERA HOUSE:** Mutt and Jeff 7.—**ORPHEUM:** Carter and Alita. Five Musical Durands, and pictures pleased capacity.—**LYRIC:** Hinda and Shea co., Steve Thayer, Wheeler and Goldie, and feature pictures Dec. 23-28; big business.—**ITEMS:** Under management George T. Wilder 30 with pictures only.

**PORTSMOUTH.—THEATER:** Dorey and Chase, Will Maddox, and the regular pictures Dec. 26-28; fine business. Moses and Frye. Margaret Selbie, Ruby Follins, and a good picture program 30-1; good business.

**CLAREMONT.—OPERA HOUSE:** Freckles Dec. 30; good play; competent co.; appreciative audience.

## NEW JERSEY.

**BURLINGTON.—AUDITORIUM:** The Lion and the Mouse presented to moderate business Dec. 31. The Lion and the Mouse presented arranged by Henry Lanning for New Year's Day drew heavy house.—**ITEMS:** Leon Phillips, local boy, formerly of Champion Picture co., and later with Atlantic City Frogs, whose thrilling and spectacular flight after ornamental honors at Atlantic City last Summer, was a sensation because of its daring, spent holidays with his uncle, George Silpath, stage-manager of Auditorium.—El Barto, merry wizard, who at intervals makes this city his place of abode, renewed old acquaintances while professionally engaged 25.—Two hundred and fifty poor children of Mount Holly, N. J., were guests of the Lodge of Elks, of that town, 25, after which Manager House, of the Opera House, added to the Yuletide spirit by distribution of gifts and a photoplay program.—Emma Butcher, of the Rosalie Sisters, is visiting at home of her parents in West Philadelphia.—Hulda La Tour, for some time engaged in stock through the Middle West, is sojourning at Atlantic City. Walter S. Percival, actor-director, at with the Champlin Stock co., is to return here during the Summer next period, and will wield his brush on new Auditorium scenery.

**CAMDEN.—TEMPLE:** Stock co. presented The Turning Point Dec. 25-28; Rollin Holden leading was supported by very good cast. Philadelphia Orchestra, Leon Stokowski, conductor, presented live program for final concert of season 30; fashionable audience. Temple co. presented The Last Trail 31-4 to good business.—**BROADWAY:** Keith's vaudeville houses presents usual good attractions for patrons 30-1; headed by Valerie Berere Players in Where There is a Woman, and won much applause. Other novelty acts offered included Coakley, McBride and Milo Minstrels, Aldine Brothers, Henry Wood followed by featured photoplays. Bill for last half of week with Dr. MacDougal as headliner 2-4. For the week of 6 Manager McCallum has engaged the Willard's Palace of Music as headliner.—**MAJESTIC:** Usual vaudeville attractions and photoplays to good business.—**COLONIAL:** Continued featured photoplays to excellent business.

**PATHESON.—OPERA HOUSE:** Opera House Players, headed by Louis Leon Hall and Henrietta Browne, presented All-of-a-Sudden Peggy Dec. 30-4 to good attendance.—**LYCEUM:** Shepherd of the Hills 30-4 drew fair houses; co. capable. Between Showers 6-11.—**EMPIRE:** Columbia Burlesquers and Howe's Love Makers divided week 30-4 in order named; attendance good.—**ORPHEUM:** Jardin de Paris Girls 30-1. Miner's Bohemians 2-4. Both drew well.—**ITEM:** Opera House Players present for first time 6-11 a new play, entitled The Lesser Sin. A well-known New Yorker is the author.

**ELIZABETH.—PROCTOR'S BROAD STREET:** Moving pictures; good houses.—**PROCTOR'S JERSEY STREET:** William E. De Croteau and co., Russell Brothers, Washington Band, Maston and Melville, Marie Dresina, The Great Monarch Dec. 30-1. George Morrison and co., Edgeworth, Martha Heenstead, the Rollers, De Verne Trio, Walter Brothers 2-4; good business.—**GAITY:** Vaudeville and moving pictures; fair audiences.

**WESTFIELD.—WESTFIELD THEATER:** Moving pictures; capacity. May Yoke Dec. 30; failed to please.

## NEW YORK.

**ELMIRA.—LYCEUM:** Garrick Players closed pleasant season of twelve weeks Dec. 30-4 with excellent production of The Marriage of Kitty.—**COLONIAL:** Madame X 31; two good houses; pleased. Howe's pictures 1, 2; capacity; delighted.—**THE TRAVELING SALESMAN 4.**—**MORART:** Nichols and La Croix Sisters, Whirling Eridors, the Kemps, and Sam Barton 30-1; excellent to large business.—**MAJESTIC:** Five Musical Ladies, Halim and Hays, 30-1; large houses.—**ITEMS:** General retreat at departure of Garrick Players, who have made themselves popular. F. H. Williams, business-manager of organization, has been especially liked.—M. Reia, lessee of Lyceum for many years, announces that transfer of his lease to George Van Denker, formerly manager of Colonial and Majestic. He is a manager of much ability. Temporarily theater will offer vaudeville and pictures with a one-night stand each week.

**BUFFALO.—STAR:** The Rose Maid Dec. 30-4 delighted capacity houses; made good its promise; excellent co.—**TECK:** Somewhere Else 30; notable musical novelty; bewitched large houses; Elsie Leska sings chief role. "If I Kissed You, Can You Do This," was requested many times; big hit; good co.—**SHEA'S:** Jesse Laury's production, The Little Parisienne, topped the bill with Eva Taylor and co. Just Married, in second place, and Juliet the third feature 30-1.—**MAJESTIC:** Traveling Salesman 6 pleased big audiences.—**LAFAYETTE:** The Rose Buds opened 6 in A Circus Day to large houses.—**GARDEN:** Ben

Welch and co., always popular; big houses.—**ITEM:** The Garden gave a midnight performance New Year's Eve.

**SYRACUSE.—WIETING:** Neil O'Brien's Minstrels gave satisfactory performances, to good business Dec. 25, 26. Within the Law attracted large and enthusiastic houses 30-1.—**EMPIRE:** The Old Homestead to big business 25. William Hawtrey in Dear Old Billy amused fair-sized house 26-28. Minstrels made an excellent impression and drew well 30-1.—**HARTABLE:** One Day to fair business 26-28. Girls of Happyland attracted 30-1.

**SCHENECTADY.—VAN CURLER OPERA HOUSE:** Sis Hopkins Dec. 27, 28; good performance to small business. The Master of the House 1 delighted two capacity houses. Ready Money 2. Neil O'Brien's Minstrels 4. Top O' the mornin' 5. Francis Starr in The Case of Becky 6.—**MOHAWK:** The Gotham Producing co. scored big hit 30-4 in The Chorus Lady to capacity houses. The Dawn of a To-morrow 6-11.

**NEWARK.—OPERA HOUSE:** Franklin Stock co. Dec. 16-31 pleased fair business. Plays: Thorpe and Orange Blossoms. The Better Way The Best Kentucky Run, Molly Bawn. Moving pictures and vaudeville 25 pleased capacity. Lyman H. Howe's pictures 30; best of satisfaction. The Mosary 2. Isle of Smiles 8.

**OSWEGO.—RICHARDSON:** The Rose Maid Dec. 28, matinee and night; good co. and business. One Day 1, matinee and night; fair co. and business. Mosary 4.—**ITEM:** Lottie Blair Parker was guest of her mother during Christmas week.

**AUBURN.—AUDITORIUM:** The Unwritten Law 1, matinee and night; favorably received by fair houses; first performances.—**JEFFERSON:** Vaudeville; excellent business.—**HURTIS GRAND:** Vaudeville; capacity houses.—**PLATTSBURGH.—PLATTSBURGH:** Jack Lynn Stock co. in Cloude and Sunshine, Queen of the Ranch, Convict's Sweetheart, The Conspiracy, My Old Kentucky Home, Under the Boar's Paw, Cinderella, College Chums Dec. 30-4; S. R. O.

**TROY.—RANDS:** Richmond Stock co. opened Winter season in The Lady Dec. 30-4 to splendid business; fine co.—**PROCTOR'S:** High-class vaudeville and moving pictures all house every performance 30-4.

**GLENS FALLS.—EMPIRE:** Neil O'Brien's Minstrels 3. Field's Minstrels 29.—**PARK:** The Medoras, Lebon Crystal and co., the La Noires and others Dec. 30-4.

**PENN YAN.—SAMPSON:** Franklin Stock co. Dec. 22-28; good co.; fair business. Guy Brothers' Minstrels 1; S. R. O. Isle of Smiles 3. Bernard Daly 8.

**GENEVA.—SMITH:** Keith's vaudeville Dec. 25; S. R. O. Rose Maid 27; excellent co. The Rosary 28 pleased. Guy Brothers' Minstrels 31. Keith's vaudeville 1.

**KINGSTON.—OPERA HOUSE:** The Battery on the Wheel Dec. 31 pleased good business. Sis Hopkins 7.

## OHIO.

**COLUMBUS.—HARTMAN:** The say and lively Louisiana Lou Dec. 30-1 delighted good-sized audiences. The Countess, Cosette, a new play, called a French Vaudeville 2. All-star revival of Robin Hood 3, 4.—**ROTHMAN:** Fair co. in a good production, The Balkan Princess, 30-1. James T. Powers in Two Little Brides 7, 8.—**F. KEITH'S:** Capacity houses twice a day with Wilfred Clarke in What Will Happen Next. Call of the Heart 30-4 drew good houses at High Street. The Rosary 6-11.

**SPRINGFIELD.—FAIRBANKS:** Divorce Question Dec. 27; well received by fair business. McFadden's Flats 28; good matinee and fair night house. In Cloude and Sunshine 29; better than ever; large audience. Stetson's U. T. C. 1; large attendance. Louisiana Lou 2. Smart Set 3, 4. Girl of the Underworld 6. A Modern Eve 7.—**NEW SUN:** The Cat and the Fiddle 30-4; fine patronage.

**URBANA.—CLIFFORD:** Alexander Carr and Sophie Tucker in Louisiana Lou Dec. 27 drew big house. Divorce Question 31.—**WONDERLAND, ORPHEUM, and LYRIC:** picture houses; good business.—**ITEM:** Charles Maat came from Atkins's Chicago office to rehearse several new people in Louisiana Lou. Orchestra from Fairbanks, in Springfield, was brought here for Louisiana Lou performance.

**NORWALK.—GILGER:** Stetson's U. T. C. Dec. 25; matinee and evening to satisfactory returns. Traveling Salesman 30 pleased small but appreciative audience. The Edward Doyle Stock co. in repertoire week of 6-11.

**KENTON.—GRAND:** The Newweds Dec. 30; S. R. O., excellent co.; highly entertained.

## OKLAHOMA.

**OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE:** Aborn English Grand Opera co. in Il Trevisore and Lucia di Lammermoor Dec. 28, 29; well received, to only fair business. William H. Crane in The Senator Keweenaw House 1. The Chocolate Soldier 3, 4. Aims. Where Do You Live? 6-8.—**METROPOLITAN:** North Brothers Stock co. in Tempest and Sunshine 23-28. The Wolf 29-4; opened to big business.—**FOLLY:** Intimate vaudeville, with Rush and Shandee as headliners, to a strong bill 29-4; pleasing big house each night.—**LYRIC:** Vaudeville and motion pictures 30 to crowded house.

**MUSKOGEE.—HINTON:** Margaret Anglin in Green Stockings Dec. 25 pleased two large houses. Aborn Grand Opera co. 26 satisfied small audience. Pink Lady 27; excellent; S. R. O. Madame Sherry 28 pleased two fair houses.



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## OREGON.

**PORTLAND.—HEILIG:** The Quaker Girl Dec. 25-28; well attended. A Modern Eve and The Confession followed.—**BAKER:** Cheekers; good houses. In the Bishop's Carriage followed.—**ORPHEUM:** Will M. Gray and Blanche Dwyer; large attendance. The Eternal Walls followed.

## PENNSYLVANIA.

**SCRANTON.—LYCEUM:** A Battery on the Wheel Dec. 25, with matinee; co. capacity business. The Yale Dramatic Association in The Fruits of Culture 30; co. excellent, to packed house. The Merry Widow, with matinee, 3, 4.—**FOLI:** Davis, Macaulay and co., Correll and

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## "PRIMROSE" BY THE OHIO'S BRIM.

### Cincinnati Sees First Regular Performance of a French Adaptation.

CINCINNATI, JAN. 7 (Special).—The week Dec. 29-Jan. 4 began well for local houses, with interest being displayed in the high class of unusual offerings.

Elise Ferguson's opening at 80 for a week at the Grand Opera House, in the title role of Primrose, a new adaptation from the French of Calivet and De Fiers, by Cosmo Gordon Lennox, was practically an American premiere for the piece, it having been given only a few preliminary trials at Atlantic City. Primrose is a wholesome comedy relating a pretty love story, and, while of French origin, is unusually free from suggestiveness. The scenic production is said to be equal to that witnessed in the European presentation. Miss Ferguson is supported by a cast of popular stars. Marc Klaw, of the Klaw and Erlanger firm, who are producing Primrose, by arrangement with Charles Frohman, was at the Grand Monday night to witness the opening of the piece.

Bought and Paid For began its second week at the Lyric, 29, Charles Richman and Julia Dean playing the leading parts with effect before crowded houses. Next week the Gilbert and Sullivan festival company opens at the Lyric in a repertoire of revivals, including Pinafore, Patience, The Mikado and The Pirates of Penzance. The cast is attractive.

Baseball fans crowded Keith's, 29-4, to welcome Joe Tinker, new manager local National League team, who filled a special engagement with informal monologue on the prospects of the Reds in 1913 pennant race. At this house, New Year's Eve saw an experiment watched with interest by officials of the Keith Circuit. Two complete bills were put on, the first beginning at 7.30, the second opening at 10 o'clock and running on until the new year had been ushered in at midnight, with appropriate variations. As both shows drew packed houses, the New Year feature will probably be used at all Keith houses in the future.

The Cincinnati Symphony Chamber Music Society announces that its programmes for season beginning Jan. 14 include, beside better-known works of old masters, initial American presentation of the novelty trio of Volkmann Andrae, with Hans Richard as assistant artist. Dr. Kunwald will participate in the other programmes. Dr. Fery Lulek, baritone, Austrian baritone and exponent of the great Soriglia, formally became one of the faculty of the Cincinnati Conservatory of Music Jan. 1.

Madame Schumann-Heink will appear in concert at Emery Auditorium 17, in consideration of her popularity here, the great contralto has arranged a programme of unusual artistic possibilities.

Josef Lhevinne, brilliant Russian pianist, will appear at Emery Auditorium, 2-3, as soloist in Symphony concerts of those dates.

William Fennema, burlesque manager, spent New Year's Day in Cincinnati as guest of his brother, Colonel James E. Fennema.

Grand: Earnest Schmidt and German Players, in Der Fidele Bauer, to good business, 29-4. Officer 666 opens with original company, 6.—Walnut: Billy Van, in Lucky Hoodoo, to good houses, 29-4. Fortune Hunter, 5.—Orpheum: Sa-Hara in occult. Interesting bill throughout.—Empress: Rose of Mexico drew well.—Heucks: McFadden Flats, 29-4. Fair business.—Standard: Molly Williams and Company, 29-4. Good offering enjoyed, capacity business.—Peoples: Dantes Daughters, 29-4. Good company and a variation from the usual run of offerings. Excellent business. Next, Girls From Joyland, 5. Local motion-picture business is enjoying prosperity.

JOHN W. CAMPBELL.

## IN FAR AWAY NEW ZEALAND.

Things Are Different There Since the Days of Captain Cook.

(From Our Own Correspondent.)

WELLINGTON. The Dominion tour of the Oscar Asche-Lily Brayton English Dramatic company is proving one of the biggest financial successes ever experienced in those parts for years.

J. D. Williams, of the Greater J. D. Williams Amusement Company, of Australia, has formed a company in New Zealand with a capital of 120,000 to run picture shows throughout the Dominion. It has already acquired the Empress Theater in Wellington. The company is called the New Zealand Amusement Company.

The performers at present showing on the Brennan-Fuller Vaudeville Circuit include some very good artists, but the majority of them are not much more than the mediocre brand. Business is just fair.

Jansen, the American magician, who visited us about six months ago and did great business, opened another tour of the Dominion at the Wellington Opera House Nov. 2, to a big house. During his present tour he will visit the towns he was unable to show in during his first visit.

Carrie Moore and a compact company open a tour of the Dominion at Auckland Nov. 14. The repertoire will consist mostly of short musical sketches, and extracts from popular musical comedies.

The picture show business continues to boom throughout the Dominion. It is wonderful the hold picture shows have got on the theatergoing public.

Maughan Barnett, Wellington's city organist, has accepted the position of organist for Auckland City.

The Messrs. Fuller's new theater, which is being built in Courtenay Place, Wellington, is being pushed ahead with all possible speed, but it is doubtful if it can be ready for opening before Easter.

Alf. Linley, the young and enterprising theatrical manager, who directed the Dominion tour of the Tiny Town Midwinters, will also direct the tour of the Carr's Moore company. Mr. Linley's banking account was greatly enlarged through the success of the Tiny Town tour.

John Fuller, Sr., and John Fuller, Jr., are both at present in Australia on business in connection with the Fuller's vaudeville and picture concerns.

The J. C. Williamson Staged the Sailor Pantomime company have returned to Australia after a highly successful tour of the Dominion.

The Grant-Bailey Dramatic company open a season at the Wellington Opera House on Dec. 14, with the Australian play, On Our Selection.

The directors of the Wellington Opera House Company have accepted a tender for the erection of a new theater in Manners Street, Wellington, the contract price being \$33,000. The building, which will have seating capacity for 2,500 people, is to be constructed on the most modern lines and will possess the finest stage in Australasia. Special precautions are being taken against fire, provision being made for a balcony and roadway fourteen feet wide, right round the building. It is to be ready by Christmas, 1913.

As anticipated, in my last notes, the American Comedy company, which opens a Dominion tour in Wellington on Boxing Night, did not require the second piece in their repertoire, because Me, during its recent Sydney season, Get-Rich-Quick Wallingford ran right through the season, and established something of a record, some one hundred performances being given of the great laugh-maker. The company is at present showing in Melbourne to packed houses.

The Oscar Asche Dramatic company, after a highly successful tour of the Dominion, sailed for Melbourne on the 2d inst., where the company is due to produce Antony and Cleopatra at Christmas.

The Grant-Bailey Dramatic company has just finished a fine season at Auckland. The company is due to open a nine nights' season at the Wellington Opera House on the 14th inst.

The contractors have commenced work on the foundations of Wellington's new opera house, which is to be erected in Manners Street. It is to be ready by next Christmas.

Barton's Circus is at present playing the show dates at the North Island to good business. The following dates have been booked for the New Zealand tour of the Get-Rich-Quick Wallingford company: Wellington, Dec. 26 to Jan. 11; Christchurch, Jan. 12 to Jan. 27; Oamaru, Jan. 28; Dunedin, Jan. 29 to Feb. 3; Invercargill, Feb. 4, 5; Masterton, Feb. 6; Hastings, Feb. 10; Napier, Feb. 11, 12; Dannevirke, Feb. 13; Palmerston, Feb. 14, 15; Wanganui, Feb. 17, 18; Hawera, Feb. 19; Blenheim, Feb. 20; Stratford, Feb. 21; New Plymouth, Feb. 22; Auckland, Feb. 24-March 8.

The J. C. Williamson New Comic Opera company opens a Dominion tour at Auckland on Dec. 23. Repertoire: The Nightbirds. The Girl in the Train and The Ballerina.

Harold Ashton, the popular manager of the J. C. Williamson firm, will act as business manager of the Get-Rich-Quick Wallingford company during its Dominion tour. Mr. Ashton, who is well known on your side of the world, has lately been a martyr to rheumatism, but is now all right again.

Wellington is shortly to have another continuous picture house, the New Zealand Amusement Company having decided to erect an imposing structure with frontage to Willis and Manners Streets. When finished it will make the fifth continuous picture house in Wellington.

Messrs. Wirth Brothers' Circus, Wild Australia, American Wild West Show and Menagerie opened a tour of the Dominion at Invercargill on the 4th inst.

The Carrie Moore Musical company have done fine business since the tour opened in Auckland a few weeks ago.

The Jourdan Quartette of American singers are a star feature on the Brennan-Fuller circuit just now.

New Zealand is certainly well supplied with motion picture theaters. It is estimated that in all there are now 170 cinematograph shows in the Dominion, distributed over 167 towns. Edwards' Picture Enterprises handle seventy-three of the shows, and two new picture theaters, under the same proprietorship, are about to be added to their list. One is the Globe, in Queen Street, Auckland, which opens Dec. 7; the other is the Octagon, in Dunedin, which will be ready for business on Dec. 14.

So far the Dominion tour of Madame Kirby Lunn, the brilliant English contralto, has been a great financial and artistic success.

The Brennan-Fuller management are doing fine business at their various vaudeville houses.

Messrs. Fuller's new theater, which is being built in Courtenay Place, Wellington, is rapidly nearing completion. It is hoped to be able to open it about the end of January. It will have a seating capacity for some 2,500 persons.

Jansen's West Coast tour was fairly successful.

ANDREW SMART.

## DATES AHEAD.

(Continued from page 24.)

JARDIN DE PARIS (Leo Stevens): Philadelphia, Pa., 6-11. Baltimore, Md., 13-18.

LADY BUCCANERS (H. H. Stronbe): Milwaukee, Wis., 6-11. Minneapolis, Minn., 13-18.

MERRY MADRIGALS (Edw. Woodson): Minneapolis, Minn., 6-11. St. Paul, 13-18.

MISS NEW YORK, JR. (W. F. Fennema): Indianapolis, Ind., 6-11. Chicago, Ill., 13-18.

MONTH CARLO GIRLS (Tom Sullivan): Cleveland, O., 6-11. Cincinnati, 13-18.

MOULIN ROUGE: St. Louis, Mo., 6-11. Louisville, Ky., 13-18.

ORIENTALS (W. Camaron): Washington, D. C., 6-11. Allentown, Pa., 13. Reading, Pa., Harrisburg, 15. Altoona, 16. Johnstown, 17. McKeesport, 18.

PAORMAKERS (B. B. Patten): Omaha, Neb., 6-11. Kansas City, Mo., 13-18.

QUEENS OF THE FOLIES BERGERS (Cunningham and Shannon): Newark, N. J., 6-11. Paterson, 13-18. Scranton, Pa., 15-18.

ROSE RIDER (Low J. Brennan): Scranton, Pa., 6-8. Paterson, N. J., 9-11. New York city 13-18.

STARS OF STAGELAND (Wm. Dunn): Kansas City, Mo., 6-11. St. Louis 13-18.

TELLER LILES (James Woodson): Chicago, Ill., 6-11. Detroit, Mich., 13-18.

WATSON'S (Dan Guckenheim): Brooklyn, N. Y., 6-11. Newark, N. J., 13-18.

WHIRL OF MIRTH (Robt. Gordon): Louisville, Ky., 6-11. Indianapolis, Ind., 13-18.

YANKER DODDLE GLE (Ales. Gorman): New York city 6-11. Brooklyn, N. Y., 13-18.

ZALAH'S OWN (Harry Thompson): Baltimore, Md., 6-11. Washington, D. C., 13-18.

## MISCELLANEOUS.

ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conely): Sidney, Australia—Indefinite.

BERNHARDT, SARAH, MOTION PICTURES: Winnipeg, Man., Can., 6-11.

CHATHAM, KITTY: Boston, Mass., 13.



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 ELMAN, MIRIAM: Syracuse, N. Y., 9. Philadelphia, Pa., 14.  
 GAMBLE, HENRY, CONCERT PARTY: Roseton, Va., 8. Richmond, 9. Newport News, 10. Emporia, 11. Washington, N. C., 16. Raleigh, 17. Winston-Salem, 20. Newbury, 9. C. 23.  
 GIBBY, ADRIAN: New York city 6-11. Indianapolis, Ind., 13. Milwaukee, Wis., 15. Dubuque, 16. 22.  
 HOUSTON, HENRY: Bombay, India, 1-31.  
 KINEMACOLOR PANAMA OARAL AND RAL-KAN WAR PICTURES: New York city Dec. 30—Indefinite.

KNOWLES, R. O., TRAVEL TALKS (John Graham): Atlantic City, N. J., 6-11. Philadelphia, Pa., 13-18. Washington, D. C., 20-25.  
 LAUDER, HARRY (William Morris): Springfield, Mass., 8. Lowell, 10. Providence, R. I., 11. Brooklyn, N. Y., 14. Scranton, Pa., 23.  
 NORWOOD, HYPNOTISTS: Wellington, New Zealand, Dec. 15—Indefinite.

RAYMOND, THE GREAT (Maurice F. Raymond): Ypsco City, Miss., 8. Jackson, 9. Monroe, La., 10. Alexandria, 11.  
 SCHNITZER, GERMAIN: Boston, Mass., 11.  
 TETRAZZINI, LUISA: Hartford, Conn., 9. Springfield, Mass., 10.

TRUSTON (Jack Jones): Chicago, Ill., 8. Feb. 1.  
 YBRYE: Boston, Mass., 12. Indianapolis, Ind., 15.

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# DATES AHEAD



Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

## DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): New York city 23-Jan. 11. Detroit, Mich. 13-15. AFFAIRS OF ANATOL (Messrs. Shubert): New York city 6-18. ALBRI SMITH (New York city Dec. 30—Indefinite. ALISS, GEORGE (Lieber Co.): Boston, Mass. Oct. 1-Jan. 11. BARY MINE (Wm. A. Brady, Ltd.): Birmingham, Ala. 8-11. Memphis, Tenn. 12-18. Nashville 20-25. BARY MINE (Eastern: Wm. A. Brady, Ltd.): Lima, O. 8. Upper Sandusky 9. Bucyrus 10. Sandusky 11. Manhattan 12. Dayton 13. 15. Trenton 16. Bowling Green 17. Findlay 18. Wabash, Ind. 20. Huntington 21. Deane 22. BARY MINE (Southern: Wm. A. Brady, Ltd.): Quitman, Ga. 8. Brunswick 10. Jacksonville Fla. 11. Manhattan 12. Dayton 13. New Smyrna 15. De Land 16. Orlando 17. Mulberry 18. Tampa 20. Lakeland 21. Ocala 22. RACHELOR'S HONEYMOON (Gibson and Bradford): Adir. Va. 11. Plattsmouth, Neb. 14. Cornelia, Ia. 15. Bedford 16. Greenfield 17. RENN-HUB (Klaw and Erlanger): San Francisco, Cal. 6-18. REVERLY OF GRAUSTARK (A. G. Delamater): Iowa, Kan. 8. Ottawa 9. Topeka 10. Wamego 11. Manhattan 12. Holton 14. Horton 15. St. Joseph, Mo. 16-18. Des Moines, Ia. 19. Plattsmouth, Neb. 20. Falls City 21. Astoria, Kan. 22. RILLY THE KID (William Wood): Stratford, Ont. Can. 8. St. Thomas 9. London 10. 11. Dundas, N. Y. 13. Warren, Pa. 14. Erie 15. Warren, O. 16. Akron 17. 18. Salem 20. Toronto 21. E. Liverpool 22. RILLY THE KID (William Wood): Arkadelphia, Ark. 8. Pine Bluff 9. Little Rock 10. Conway 13. Ft. Smith 14. McAlester, Okla. 15. Holdenville 16. Okmulgee 17. Okmulgee 18. Sapulpa 19. Pawnee 20. El Dorado 21. BIRD OF PARADISE (Olivier Morosco): New York city 6-11. Newark, N. J. 13-18. Brooklyn, N. Y. 20-25. BLACKBIRD (Henry Miller): New York city Jan. 8—Indefinite. BLAIR, EUGENIA (O. H. Nicolai and Adelaide French): Chicago, Ill. 5-18. Kalamazoo, Mich. 20-25. BLINDNESS OF VIRTUE (William Morris): Chicago, Ill. Nov. 25—Indefinite. BLINN, HOLBROOK (William A. Brady): Minneapolis, Minn. 6-11. BLUE BIRD (Messrs. Shubert): San Francisco, Cal. 6-18. BOUGHT AND PAID FOR (William A. Brady, Ltd.): Chicago, Ill. Oct. 21—Indefinite. BOUGHT AND PAID FOR (William A. Brady, Ltd.): Philadelphia, Pa. 6-18. BOUGHT AND PAID FOR (William A. Brady, Ltd.): Memphis, Tenn. 5-11. BOUGHT AND PAID FOR (William A. Brady, Ltd.): Columbus, O. 9-11. Portsmouth 13. BREWSTER'S MILLIONS: Fulton, Mo. 17. BROWN, GILMORE (Frank A. Brown): Del Rio, Tex. 10. BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Galveston, Tex. 8. Houston 9-11. Austin 13. San Antonio 14. 15. Waco 16. Ft. Worth 17. Dallas 20-22. BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Pittsburgh, Pa. 6-11. BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Kansas City, Mo. 6-11. Ottawa, Kan. 13. Hutchinson 14. Wichita 15. Trinidad, Colo. 16. Santa Fe, N. Mex. 17. Albuquerque 18. El Paso, Tex. 20. Tucson, Ariz. 21. Phoenix 22. BURKE, RUDOLPH (Charles Frohman): Philadelphia, Pa. 6-25. BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Salt Lake City, U. 6-11. Denver, Colo. 12-18. BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Syracuse, N. Y. 6-8. Rochester 9-11. CHERUP UP (Ocell B. De Mille): New York city Dec. 30—Indefinite. CHERRY CHARLES (Charles Frohman): Atlantic City, N. J. 14. CITY THE (United Play Co., Inc.): Moravia, Ariz. 8. Clifton 9. Bedford 10. Globe 11. 12. Miami 13. Lordsburg 14. Mex. 14. Silver City 15. El Paso, Tex. 17-19. Tucuman, N. Mex. 20. Amarillo, Tex. 21. Childress 22. CHERRY, DELIA (J. V. Sullivan): Gadsden, Ala. 8. Huntsville 9. Columbia, Tenn. 10. Fayetteville 11. Pulaski 12. Decatur, Ala. 14. Florence 15. Jackson, Tenn. 16. Tupelo, Miss. 17. Statesville 18. Macon 20. Aberdeen 21. Columbus 22. CLARK, BARRY CORBON AND MARGARET DALE OWEN: Wellington, New Zealand, Dec. 26-Jan. 11. Christchurch 13-26. Timaru 27. Camaru 28. Dunedin 29-Feb. 8. COHAN, GEORGE M. (Cohan and Harris): New York city Sent. 23—Indefinite. COLLIER, WILLIAM (Law Fields): New York city Nov. 12—Indefinite. CONCERT, THE (David Belasco): Louisville, Ky. 6-8. Indianapolis, Ind. 9. CONFESSION, THE (Charles Frohman): New York city Dec. 23—Indefinite. CONSPIRACY, THE (Charles Frohman): New York city Dec. 23—Indefinite. COUNTRY BOY (H. B. Harris, Inc.): Akron, O. 6-8. Youngstown 9-11. Toronto, Can. 13-15. Buffalo, N. Y. 20-25. COUNTY SHERIFF (Wm. and Lambert): Colgate, Okla. 8. DeLeon, Tex. 10. Bonham 11. CRANE, WILLIAM H. (Joseph Brooks): Dallas, Tex. 7. 8. Texas 9. Hot Springs, Ark. 10. Little Rock 11. Memphis, Tenn. 13-15. Greenville, S. C. 16. Vicksburg 17. Natchez 18. New Orleans 19. 10-25. CROSMAN, HENRIETTA (Maurice Campbell): Portsmouth, O. 18. DALY, BERNARD (Starr L. Pixley): Newark, N. Y. 8. Rochester 9-11. Washington, D. C. 13-15. DAUGHTER OF HEAVEN (Lieber Co.): Detroit, Mich. 6-11. St. Louis, Mo. 13-18. Indianapolis, Ind. 20-25. DIVORCE QUESTION (Gaskill and MacVitty): Meadok, N. Y. 8. Horton, Kan. 9. Mankato 10. Concordia 11. Belleville 13. Clay Center 14. Abilene 15. Salina 16. McPherson 17. Hutchinson 18. Council Grove 20. Manhattan 21. Marysville 22. DIVORCE QUESTION (Central: Rowland and Clifford): Chicago, Ill. 6-18. DREW, JOHN (Charles Frohman): Boston, Mass. 6-18.

EAST LYNNE: Syracuse, N. Y. 6-8. EVERYWOMAN (Henry W. Savage): Washington, D. C. 6-11. Richmond, Va. 13-15. No. 17. 18. Philadelphia, Pa. 20-Feb. 8. EVERYWOMAN (Henry W. Savage): New Orleans, La. 6-11. Jackson, Miss. 13. 14. Shreveport, La. 16. 17. Beaumont, Tex. 17. 18. Galveston 19. 20. Houston 22-25. EXCUSE ME (Eastern: Henry W. Savage): Mansfield, O. 8. Harrisburg, Pa. 9. Reading 10. Allentown 11. Brooklyn, N. Y. 13-18. New York city 20-25. EXCUSE ME (Western: Henry W. Savage): Los Angeles, Cal. 6-11. Riverside 13. San Diego 14. 15. Pasadena 16. Fresno 17. San Jose 18. San Francisco 19-Feb. 1. FAIRBANKS, DOUGLAS (Cohan and Harris): New York city Nov. 4-Jan. 11. FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 10—Indefinite. FARNUM, DUSTIN (A. H. Woods): Hutchinson, Kan. 8. San Antonio, Tex. 10-19. Muskogee, Okla. 21. FARNUM, MARSHALL (Messrs. Farnum and Donnelly): Cedar Rapids, Ia. 15. Dubuque 16. FARNUM, WILLIAM (A. H. Woods): Rochester, N. Y. 6-11. Syracuse 13-18. FAUST (Messrs. Campbell and): Madison, Ind. 14. N. Vernon 15. Bedford 17. Linton 20. Washington 21. Vincennes 22. FAVERSHAM, WILLIAM (Leonard J. Gallagher): Baltimore, Md. 6-11. Washington, D. C. 13-18. Cleveland, O. 20-25. FIVE FRATERS (H. H. Frayce): New York city Jan. 7—Indefinite. FISKE, MRS. (Harrison Gray Fiske): New York city Nov. 19-Jan. 18. Boston, Mass. 20-Feb. 1. FIZZ THERE WAS A (G. D. Johnston): Youngstown, O. 6-8. Akron 9-11. Toledo 12-18. Grand Rapids, Mich. 19-25. FORTUNE HUNTER (Ernest Schnabel): Covington, Va. 8. Clifton Forge 9. Lynchburg 10. Bluefields, Va. 11. Roanoke, Va. 13. Fayetteville, N. C. 15. Johnson City 16. Asheville, N. C. 17. Greenville 18. Anderson 20. Spartanburg 21. Columbia 22. FORTUNE HUNTER (Cohan and Harris): Cincinnati, O. 5-11. Louisville, Ky. 12-18. Chicago, Ill. 19-Feb. 15. FRECKLES (Central: A. G. Delamater): Gardener, Me. 8. Portland 9-11. Lewiston 13. Waterville 14. Bangor 15. 16. Ocala 17. Eastport 18. St. John, N. B. Can. 20-22. FRECKLES (Eastern: A. G. Delamater): St. Joseph, Mo. 8-8. Holton, Kan. 9. Abilene 10. Wichita 11. Newton 13. El Dorado 14. Winfield 15. Independence 16. Coffeyville 17. Parsons 18. Carthage, Mo. 19. Columbia, Kan. 20. Joplin, Mo. 21. Parsons, Kan. 22. FRECKLES (Southern: A. G. Delamater): Little Rock, Ark. 8. Hot Springs 9. Pine Bluff 10. Texarkana 11. Shreveport, La. 12. Alexandria 13. Monroe 14. Vicksburg, Miss. 15. Natchez 16. Yazoo City 17. Jackson 18. Meridian 20. Hattiesburg 21. Gulfport 22. GABRIEL, THOMAS (W. T. Spaeth): London, Ont. Can. 8. Hamilton 10. 11. GARDEN OF ALLAH (Lieber Co.): Philadelphia, Pa. Dec. 9-Jan. 11. GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Rochester, N. Y. 11. GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Toronto, Can. 6-11. GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Jacksonville, Mo. 8. Peoria, Ill. 9-11. St. Louis, Mo. 12-18. GIRL FROM RECTORY (Wm. Wamsher): Holdrege, Neb. 9. Hastings 10. GIRL OF THE MOUNTAINS (Wm. and Lambert): Bath, Me. 8. Farmington 9. Pawtucket, R. I. 11. GIRL OF THE UNDERWORLD (Messrs. Wm. and Lambert): Piqua, O. 8. Sydney 9. Richmond, Ind. 11. GOOD LITTLE DEVIL (David Belasco): New York city Jan. 8—Indefinite. GOOSE GIRL (Baker and Castle): Greenville, S. C. 11. Brookhaven 13. Lexington 14. Yazoo City 15. Brookhaven 16. Pt. Gibson 14. Natchez 15. Jackson 16. Kentwood, La. 17. Amite City 18. New Orleans 19-25. GOVERNOR'S LADY (Messrs. Belasco and Elford): Brooklyn, N. Y. 6-11. Washington, D. C. 20-21. GRAIN OF DUST (Vaughan Glaser): Chicago, Ill. Dec. 23-Jan. 11. GRAUSTARK (United Play Co., Inc.): Annapolis, Md. 8. Kiewa 9. Alva, Okla. 10. Tulsa, Okla. 11. Chickasha 12. Amarillo 14. Clovis 15. Albuquerque, N. Mex. 17. Gallup 18. Kingman, Ariz. 19. Flagstaff 20. Williams 21. Prescott 22. GREAT DIVIDE (Messrs. Primrose and McGill): Cedar Rapids, Ia. 15. Spencer 17. HACKBERRY NOBMAN (Harris and Nicolai): Richmond, Va. 6-11. Norfolk 13-18. HAWTREY, WILLIAM (A. G. Delamater): Milwaukee, Wis. 5-8. Madison 9. Winona, Minn. 10. Eau Claire, Wis. 11. St. Paul, Minn. 13-15. HILLARD, ROBERT (Klaw and Erlanger): New York city 24-Jan. 18. HIS WIFE BY HIS SIDE (Sydney Rosenfeld): New York city 30-Jan. 11. HODGE, WILLIAM (Lieber Co.): Pittsburgh, Pa. 6-11. Rye, N. Y. 13-18. ILLINGTON, MARGARET (E. J. Bowen): Jacksonville, Fla. 8. Macon, Ga. 9. Columbus 10. Birmingham, Ala. 11. Atlanta, Ga. 13. Chattanooga, Tenn. 15. Memphis 16. 17. Nashville 18. Lexington, Ky. 20. Huntington, W. Va. 21. Clarksville 22. IN OLD KENTUCKY (Litt and Dingwall): Atlanta, Ga. 6-11. IRISH PLAYERS (Lieber Co.): Chicago, Ill. Dec. 30—Indefinite. IRVING, PHILIP (Dr. Baumfeld): New York city Sent. 20—Indefinite. JOSEPH AND HIS BROTHERS (Lieber Co.): New York city Jan. 11—Indefinite. KELLY, JOHN E. (L. M. Goodstadt): New York city Nov. 13—Indefinite. KIDNAP (United Play Co., Inc.): McPherson, Kan. 8. Junction City 11. Hastings, Neb. 13. Holdrege 14. Mankato, Kan. 15. Norton 16. Concordia 17. Beatrice, Neb. 18. York 20. Columbus 22. KIMBROUGH, CHARLES (Grey Fiske): Buffalo, N. Y. 6-11. Washington, D. C. 13-18. Philadelphia, Pa. 20-25. LIGHT (Schubert and Lamb): Syracuse, N. Y. 6-8. Erie 9-11. LIGHT ETERNAL: Lawrence, Kan. 10. LION AND THE MOUSE (United Play Co., Inc.): York, Pa. 8. Gettysburg 9. Waynesboro 10. Cumberland, Md. 11. Huntington,

Pa. 13. Lock Haven 14. Bellefonte 15. Barnesville 16. Latrobe 17. Johnstown 18. Altoona 20. Indiana 21. Blairsville 22. LITTLE MISS BROWN (William A. Brady): Indianapolis, Ind. 6-8. LITTLE MISS BROWN (A. S. Stern): Rocky Mount, N. C. 8. Fayetteville 9. Wilmington 10. Charlotte 11. Asheville 13. Spartanburg 14. Greenville 15. Columbia 16. Charleston 17. Savannah, Ga. 18. Jacksonville, Fla. 19. 20. Macon, Ga. 21. Columbus, Miss. 22. LITTLE WOMEN (William A. Brady): New York city Oct. 16—Indefinite. LORAIN, ROBERT (Lieber Co.): Toronto, Can. 6-11. LOTTERY MAN (Merle H. Norton): El Centro, Cal. 8. Yuma, Ariz. 9. Phoenix 10. Tucson 11. Bisbee 12. Douglas 13. Globe 14. 19. El Paso, Tex. 24. MACLEAN - HANFORD - TYLER - DROFNAH: Muskogee, Okla. 21. MANN, LOUIS (Werns and Luescher): Chicago, Ill. Dec. 23-Jan. 25. MANTELL, ROBERT B. (William A. Brady): Buffalo, N. Y. 6-11. Rochester 13-18. MASON, JOHN (Charles Frohman): Newark, N. J. 6-11. Pittsburgh 13-18. MASTER OF THE HOUSE (Messrs. Shubert): Jersey City, N. J. 6-11. MILESTONES (Messrs. Klaw, Erlanger and Brooks): Washington, D. C. 6-11. Boston, Mass. 13-28. MILESTONES (Messrs. Klaw, Erlanger and Brooks): New York city Sent. 17—Indefinite. MILLER, HENRY (Klaw and Erlanger): Philadelphia, Pa. 6-21. MILLION, THE (Henry W. Savage): St. Louis, Mo. 8-11. Belleville, Ill. 12. Springfield 13. Decatur 14. Danville 15. Bloomington 16. Galesburg 17. Peoria 18. Aurora 19. Clinton, Ia. 20. Cedar Rapids 21. Waterloo 22. MISSOURI GIRL (Norton and Heath): Winneconne, Wis. 8. Lovelock, S. Carson 10. Virginia 11. Reno 12. Auburn, Cal. 14. Marysville 15. Chico 17. Oroville 19. Corning 21. Willow 22. MISSOURI GIRL (Merle H. Norton): Ramona, S. Dak. 8. Lake Preston 9. Bristol 10. Webster 11. Wausau 13. Groton 14. Langford 15. Britton 16. Havana, N. Dak. 17. Ledgerwood 18. Hankinson 20. Ellendale 21. Edgely 22. Le Moyne 23. Oakes 24. MRS. WIGGS OF THE CABBAGE PATCH (United Play Co., Inc.): Dakota, Ia. 8. Albia 9. Centerville 10. Ottumwa 11. Creston 12. Red Oak 13. Atlantic 14. Carroll 15. Ames 16. Perry 17. Des Moines 18. Belle Plaine 20. Anamosa 22. NAZIMOVA, MME. (Charles Frohman): New York city Nov. 11-Jan. 11. Baltimore, Md. 13-18. OFFICER 666 (Cohan and Harris): Cincinnati, O. 6-11. OFFICER 666 (Middle West: Cohan and Harris): Sandusky, O. 8. Tiffin 9. Findlay 10. Lima 11. OFFICER 666 (Western: Cohan and Harris): Omaha, Neb. 5-8. Lincoln 9. St. Joseph, Mo. 10. 11. O'HARA, FISKE (Augustus Pitou, Jr.): Duluth, Minn. 5-8. Superior, Wis. 9. Stillwater, Minn. 10. West Wing 11. Kan. Clara, Wis. 12. Fond du Lac 13. Appleton 14. Manitowish 15. Madison 16. Kenosha 17. Racine 18. Milwaukee 19-22. OLIVET CHAUNCEY (Henry Miller): Baltimore, Md. 6-11. OLD HOMESTEAD (Frank Thompson): Providence, R. I. 6-11. OLD HOMESTEAD (Coast: Frank Thompson): Denver, Colo. 6-11. Hutchinson, Kan. 13. OUR WIVES (Jos. M. Gaites): Chicago, Ill. Dec. 25—Indefinite. PAID IN FULL (Western: G. S. Primrose): Victoria, Tex. 9. PHILLIPS, A. AND LEILA SHAW (Rowland and Clifford): Buffalo, N. Y. 6-11. Cleveland, O. 13-18. Washington, D. C. 20-25. FOR LITTLE RICH GIRL: Philadelphia, Pa. 7-18. New York city 20—Indefinite. POINTNER, REULAH (Burt and Nicolai): Cleveland, O. 6-11. Detroit, Mich. 12-18. Darrow, O. 20-25. PRINCE MADAME: Providence, R. I. 9. 10. PRINCE THE (Clarence Bennett): Grinnell, Ia. 18. RACKETTY-PACKETTY HOUSE (Lieber Co.): New York city Dec. 25—Indefinite. READY MONEY (H. H. Frayce): Montreal, Can. 6-11. REBECCA OF SUNNYBROOK FARM (Jos. Brooks): Syracuse, N. Y. 9-11. ROHARY (Central: Rowland and Clifford): Roomville, N. Y. 8. Gouverneur 10. Malone 14. Rutland 15. 16. Hockley Falls, N. Y. 21. Saratoga 22. Amsterdam 23. ROHARY (Circuit: Rowland and Clifford): Columbus, O. 6-8. Dayton 9-11. Hamilton, Ind. 12. Indianapolis 13-18. Louisville, Ky. 19-25. ROHARY (Coast: Rowland and Clifford): Grants Pass, Ore. 8. Eugene 9. Albany 10. Corvallis 11. Salem 13. Kalama, Wash. 14. Aberdeen 15. Hoquiam 16. Alsea 17. Olympia 18. Vancouver, B. C. Can. 20. 21. Bellingham, Wash. 22. ROHARY (Eastern: Rowland and Clifford): Rialto, Ind. 8. Lebanon 10. Muncie 11. ROHARY (Southern Rowland and Clifford): Yorkville, N. C. 8. Salisbury 9. Greensboro 10. Mt. Airy 11. Winston-Salem 13. Durham 16. Raleigh 18. Henderson 17. Graham 18. Silver City 20. Fayetteville 21. Dunn 22. ROHARY (Western: Rowland and Clifford): Charleston, Mo. 8. East Prairie 9. Malden 10. Kennett 11. Caruthersville 12. ROHARY, THE (Gaskill and MacVitty): Livingston, Tex. 8. Groveton 9. Lufkin 10. Hook 11. Mico 12. Terrell 14. Bowie 16. Henrietta 16. Vernon 17. Quanah 18. Lawton, Okla. 19. Altus 20. Mangum 21. Hobart 23. ROSS, THOMAS W. (J. W. Welch): Kansas City, Mo. 8-11. St. Joseph 12. 13. ROUND UP (Klaw and Erlanger): St. Louis, Mo. 8-11. ROYAL SLAVE (George H. Rupp): Freeport, Ill. 11. Dixon 12. Polo 13. Milledgeville 14. Chadwick 15. Mt. Carroll 16. Lanark 17. Maquoketa, Ia. 20. Wroning 21. Lost Nation 22. RUSSELL, ANNE: New York city Nov. 11-Jan. 11. RUTHERFORD AND SON (Winthrop Ames): New York city Dec. 24—Indefinite. SERVANT IN THE HOUSE (Merle H. Norton): Shelby, N. C. 9. Charlotte 10. Spartanburg,



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 STABLE ROSE (H. B. Harris, Inc.): Washington, D. C., 6-11, Baltimore, Md., 13-15, Pittsburgh, Pa., 20-22.  
 STARR, FRANCES (David Belasco): Schenectady, N. Y., 8, Gloversville 9, Brooklyn 13-15.  
 STOP, THREE (Cohan and Harris): New York city Dec. 23—Indefinite.  
 TAYLOR LAURENCE (Olivier Morosco): New York city Dec. 20—Indefinite.  
 TEN NIGHTS IN A BARROOM: St. Louis, Mo., 5-11.  
 THE LAMB (H. W. Link): Galva, Ill., 8, Maccomb 10, Quincy 12.  
 THIRTEEN (Messrs. Primrose and McGilgan): Terre Haute, Ind., 12.  
 THIRD DEGREE (United Play Co., Inc.): Bradford, Ill., 8, Kewanee 9, Dixon 10, Morton 11, Danport, Ia., 12, Muscatine 13, Canton 14, Streator, Ill., 15, Homer 16, Vincennes, Ind., 18, Terre Haute 19, Brazil 20, Rockville 21, Lebanon 22.  
 THIRD DEGREE (Hogan): Wash., 13.  
 TOP OF THE MORNING (Henry W. Savage): Albany, N. Y., 7, 8, Rutland, Vt., 9, Burlington 10, Plattsburg, N. Y., 11, Columbus, O., 12, Indianapolis, Ind., 14-16, Detroit, Mich., 20-22.  
 TRAIL OF THE LONESOME PINE (Klaw and Erlanger): San Antonio, Tex., 6-8, Muskogee, Okla., 18.  
 TRAVELING SALESMAN (H. B. Harris, Inc.): Toronto, Can., 6-11, Rochester, N. Y., 13-15, Syracuse 20-22.  
 TURKIDOT (Messrs. Shubert): New York city Jan. 20—Indefinite.  
 UNCLE TOM'S CABIN (Leon Washburn): Cincinnati, O., 6-11.  
 UNCLE TOM'S CABIN (Western: Wm. Kibbie): Leavenworth, Kan., 8, Washburn 9, Ft. Wayne 10, 11, Findlay, O., 13, Elgin 14, Youngstown 15, Greensburg, Pa., 16, Johnstown 17, Altoona 18, Cumberland, Md., 20, Chambersburg, Pa., 21, Hanover 22.  
 UNWRITTEN LAW (H. H. France): Chicago, Ill., Jan. 6—Indefinite.  
 WALLER, LEWIS: London, Ont., Can., 8.  
 WARFIELD, DAVID (David Belasco): Victoria, B. C., Can., 16.  
 WAY DOWN EAST (Messrs. Brady and Orin): New York city 8-15.  
 WHIP, THE (Comstock and Gant): New York city Nov. 22—Indefinite.  
 WHITE SISTER (Albert Patterson): Mason City, Ia., 8, Waterloo 10, Cedar Rapids 11, Davenport 12, Moline, Ill., 14, Rock Island 15, Washington, Ia., 17, Ottumwa 18, Sioux City 20.  
 WHITE SLAVE (Robt. Campbell): Grand Rapids, Mich., 6-11, Kalamazoo 12-15, Ft. Wayne, Ind., 16-18, Chicago, Ill., 19-22.  
 WHITE SQUAW (J. P. Sullivan): Durham, N. C., 8, Henderson 9, Wilson 10, Goldsboro 11, Raleigh 12, Rocky Mount 13, Tarboro 15, New Bern 16, Fayetteville 17, Lumberton 18, Marion 19, S. C., 20, Florence 21, Laurensburg, N. C., 22.  
 WHITE SQUAW: Jackson, Miss., 9, Clarksdale 13, Hot Springs, Ark., 15, Little Rock 17, Shreveport, La., 19, Dallas, Tex., 20.  
 WHITESIDE WALKER (Waiter Wray): San Jose, Cal., 8, Sacramento 9, Fresno 10, Bakersfield 11, Los Angeles 12-15, Pasadena 20, San Diego 21, 22.  
 WITHIN THE LAW (A. H. Woods): New York city Sept. 11—Indefinite.  
 WOMAN, THE (David Belasco): Boston, Mass., 30-Jan.  
 WOMAN, THE (Western: David Belasco): New Orleans, La., 5-11, Jackson, Miss., 17.  
 YEARS OF DISCRETION (David Belasco): New York city Dec. 25—Indefinite.  
 YELLOW JACKET (Harms and Selwyn): New York city Nov. 4—Indefinite.

## PERMANENT STOCK.

ACADEMY: Jersey City, N. J.—Indefinite.  
 ACADEMY OF MUSIC PLAYERS: Halifax, Can.—Indefinite.  
 ACADEMY OF MUSIC (William Fox): New York city Dec. 2—Indefinite.  
 ALOHAN: San Francisco, Cal.—Indefinite.  
 AMERICAN: Spokane, Wash.—Indefinite.  
 AMERICAN THEATRE: Philadelphia, Pa.—Indefinite.  
 APPELL (Claude Daniels): Niagara Falls, N. Y., Nov. 11—Indefinite.  
 ARNOLD, GEORGE: Philadelphia, Pa., Dec. 23—Indefinite.  
 BAKER PLAYERS: Portland, Ore.—Indefinite.  
 BARNETT PLAYERS: Lima, O.—Indefinite.  
 BLOU: North Adams, Mass.—Indefinite.  
 BISHOP PLAYERS: Oakland, Cal.—Indefinite.  
 BUNTING, EMMA: Atlanta, Ga.—Indefinite.  
 BURBANK (Olivier Morosco): Los Angeles, Cal.—Indefinite.  
 BURNS, PAUL: Philadelphia, Pa., Oct. 21—Indefinite.  
 CASTLE SQUARE (John Craig): Boston, Mass.—Indefinite.  
 CHAMBERLAIN (Northern: Glenn F. Chase): Butte, Mont., Nov. 17—Indefinite.  
 CLEVELAND, ELEANOR: Bridgeport, Conn.—Indefinite.  
 COLLIER, Chicago, Ill.—Indefinite.  
 COLONIAL (Cortland Hopkins): Charlottesville, Va., 1, Can., Nov. 18—Indefinite.  
 CORNELL-PRICE PLAYERS: Paducah, Ky., Jan. 10—Indefinite.  
 CROSBY, BROOKLYN, N. Y.—Indefinite.  
 DAVIS, HARRY: Pittsburgh, Pa.—Indefinite.  
 DRAMA PLAYERS: Lowell, Mass.—Indefinite.  
 EMPIRE: Holyoke, Mass.—Indefinite.  
 EMPIRE PLAYERS: Pittsfield, Mass.—Indefinite.  
 EMPIRE THEATRE: Providence, R. I.—Indefinite.  
 EVANSTON: Evanston, Ill.—Indefinite.  
 GAYETY: Hoboken, N. J.—Indefinite.  
 GLASER, VAUGHAN, PLAYERS: Omaha, Neb., Dec. 8—Indefinite.  
 GOTHAM: Brooklyn, N. Y.—Indefinite.  
 GRAND OPERA HOUSE: Brooklyn, N. Y.—Indefinite.  
 GREENPOINT: Brooklyn, N. Y.—Indefinite.  
 HARLEM OPERA HOUSE: New York city—Indefinite.  
 HARVEY (H. D. Orr): Mason City, Ia.—Indefinite.  
 HATHAWAY'S: New Bedford, Mass.—Indefinite.  
 HAYWARD, GRACE: Oak Park, Ill.—Indefinite.  
 HOLDEN (Holden and Edwards): Indianapolis, Ind., Nov. 18—Indefinite.  
 HOLDEN (Holden and Edwards): Cleveland, O.—Indefinite.  
 HOME: Oklahoma City, Okla.—Indefinite.  
 HORNE: New Castle, Pa.—Indefinite.  
 HUNTINGTON, WRIGHT: South Bend, Ind.—Indefinite.  
 INTERNATIONAL: Niagara Falls, N. Y.—Indefinite.  
 IRIS: Tampa, Fla.—Indefinite.  
 JUNEAU (J. B. Reichert): Milwaukee, Wis.—Indefinite.  
 KELLY, WILLIAM J.: Salt Lake City, U.—Indefinite.  
 KELLY, SHERMAN (Harry B. Sherman): Rochester, Wis.—Indefinite.  
 KING-LYNCH: Manchester, N. H.—Indefinite.

KLIMT AND GAZZOLLO: Baltimore, Md.—Indefinite.  
 KLIMT AND GAZZOLLO: Newark, N. J.—Indefinite.  
 LATIMORE-LEIGH: Roanoke, Va.—Indefinite.  
 LONCH, THEODORE: Passaic, N. J.—Indefinite.  
 LYONUM: Allentown, Pa.—Indefinite.  
 LYONUM (Olivier Morosco): Los Angeles, Cal., Nov. 24—Indefinite.  
 MALLEY-DENISON (W. E. Malle): Fall River, Mass., Nov. 19—Indefinite.  
 MALLEY-DENISON: Lawrence, Mass.—Indefinite.  
 MANHATTAN PLAYERS (G. E. Brown): Trenton, N. J.—Indefinite.  
 McDONALD-STOUT: Savannah, Ga.—Indefinite.  
 MORISON, LINDRAY: Lynn, Mass.—Indefinite.  
 MOROSCO (Olivier Morosco): Los Angeles, Cal., Jan. 6—Indefinite.  
 NORTHAMPTON PLAYERS: Northampton, Mass.—Indefinite.  
 NORTH BROTHERS: Oklahoma City, Okla.—Indefinite.  
 OLIVER, OTIS: Rockford, Ill.—Indefinite.  
 ORPHEA HOUSE: Paterson, N. J.—Indefinite.  
 ORPHEUM: Jersey City, N. J., Dec. 18—Indefinite.  
 ORPHEUM PLAYERS: Philadelphia, Pa.—Indefinite.  
 PARK, Erie, Pa.—Indefinite.  
 PARK, WILLIAM: Pittsfield, Mass.—Indefinite.  
 PAYTON, COBBE: Newark, N. J.—Indefinite.  
 PEARL (A. A. Webster): Clarkburg, W. Va., Dec. 30—Indefinite.  
 PEARL (J. G. England): Zanesville, O., Dec. 2—Indefinite.  
 PERMANENT PLAYERS: Winnipeg, Can.—Indefinite.  
 PERUCCI-GYPSENE: New Orleans, La.—Indefinite.  
 PHILLIPS'S LYONUM (L. J. Phillips): Brooklyn, N. Y.—Indefinite.  
 POLLS (S. E. Poll): Bridgeport, Conn.—Indefinite.  
 POLLS (S. E. Poll): Waterbury, Conn.—Indefinite.  
 PRINCESS: Ft. Worth, Tex.—Indefinite.  
 PRINCESS: Tacoma, Wash.—Indefinite.  
 PRINCESS (Robert and Getchell): Dan Moineau, Ia.—Indefinite.  
 PROSPECT (Frank Gersten): New York city—Indefinite.  
 REDMOND: Sacramento, Cal.—Indefinite.  
 RICHMOND (De Witt Newins): Stapleton, S. I.—Indefinite.  
 ROLLIN-HOLDEN: Camden, N. J., Dec. 28—Indefinite.  
 SAGE: Milwaukee, Wis., Nov. 9—Indefinite.  
 SAGE: Minneapolis, Minn.—Indefinite.  
 SAVOY: Ft. Worth, Tex.—Indefinite.  
 SEATTLE: Seattle, Wash.—Indefinite.  
 SPOONER, COIL (Blaney-Spooner Amusement Co., Inc.): New York city—Indefinite.  
 STAINACH-HARRIS: Mt. Vernon, N. Y.—Indefinite.  
 ST. JAMES THEATRE: Boston, Mass.—Indefinite.  
 TAYLOR, ALBERT: El Paso, Tex.—Indefinite.  
 THOMPSON-WOODS: Brockton, Mass.—Indefinite.  
 TORONTO: Calgary, Can.—Indefinite.  
 VAN DYKE-EATON: Toledo, O.—Indefinite.  
 VAN DYKE-EATON (H. W. Van Dyke): Milwaukee, Wis., Jan. 7—Indefinite.  
 WARBURTON (Carl W. Hunt): Yonkers, N. Y.—Indefinite.  
 WOLFFE: Wichita, Kan.—Indefinite.

## TRAVELING STOCK COMPANIES.

ALLEN (N. Appell): Latrobe, Pa., 6-11.  
 AUBREY, PADUCAH, KY., Dec. 30-Jan. 11.  
 BESSEY, JACK (J. D. Proudlove): Hammond, Ind., 5-11.  
 BOYER, NANCY (Olean, N. Y., 6-11.  
 BROWN, KIRK (J. T. Macaulay): Cortland, N. Y., 6-11, Williamsport, Pa., 13-15.  
 CARLETON SISTERS (Varney and Montgomery): Portsmouth, O., 6-11, Spencer, W. Va., 13-15, Pomeroy, O., 20-22.  
 CHATTERTON, ARTHUR (N. Appell): Carbon-dale, Pa., 6-11, Ithaca, N. Y., 13-15, Waverly 20-22.  
 CHAUNCEY-KIEFFER (Fred Chauncey): Salamanca, N. Y., 6-11, Perry 13-15.  
 CORNELL-PRICE (W. E. Cornell): Harrisburg, Pa., 6-11.  
 EARLE (L. A. Earle): Donora, Pa., 6-11, Monaca 13-15, Warren 20-21.  
 ECKHARDT'S IDEALS (Oliver J. Eckhardt): North Battleford, Sask., Can., 6-8, Battleford 9-11, Prince Albert 13-15, Melfort 20-22.  
 FRANK, JOHN E. (Clarence Aunkin): Rapid City, S. Dak., 6-11.  
 GARDNER (J. S. Gardner): Owensboro, Ky., 6-15.  
 GRAYCE (N. Appell): Southbridge, Mass., 6-11.  
 GRAYCE, HELEN (N. Appell): Danville, Va., 6-11.  
 HAYES, LUCY, ASSOCIATE PLAYERS: Leonardsville, Kan., 6-8, Milwaukie 9-11, Superior, Neb., 12.  
 HILLMAN'S IDEAL (P. P. Hillman): Summerfield, Neb., 6-8, Astor 9-11.  
 HILLMAN'S IDEALS (Harry Bohus): Gary, Ind., 6-8, Clyde 9-11, Waterville 13-15.  
 HIMMELIN'S ASSOCIATE PLAYERS (Ira E. Himmelin): Lockport, N. Y., 6-11, Corning 13-15.  
 KEYS SISTERS (Chester A. Keys): Philadelphia, Pa., Dec. 23-Jan. 11.  
 KNICKERBOCKER (No. 1: E. J. Murphy): Paris, Ill., 6-11.  
 LOCKES, THE (W. H. Locke): Omanche, Okla., 9, Abert 10, Carrollton, Mo., 6-11, Columbia 13-15.  
 LYNN JACK: Rutland, Vt., 6-18, Brattleboro 20-22.  
 MAHER, PHIL: Waverly, N. Y., 6-11.  
 MARKS, MAX, BELLE (H. W. Marks): Belleville, Ont., Can., 6-11, Peterboro 13-15.  
 OBRECHT (O. Obrecht): Ortonville, Minn., 6-8, Milbank, S. Dak., 9-11.  
 PICKERTS, FOUR (Willie Pickert): Ferdinand, Fla., 6-8, Gainesville 9-11, Ocala 13-15, Palmdale 16-18, Daytona 20-22.  
 ST. CLAIR, HARRY: Portage la Prairie, Can., 6-11.  
 SHANNON (Harry Shannon): Vandergriff, Pa., 6-11, Monaca 13-15.  
 STRATTON (N. Appell): Geneva, N. Y., 13-15.  
 STEFFER-HAYAN: Coldwater, Mich., 13-15.  
 TEMPEST (J. L. Tempest): Roversford, Pa., 6-11.  
 VINTON, MYRTLE: Pensacola, Fla., 6-11.  
 WINNINGER, FRANK: Janesville, Wis., 5-11, De Kalb, Ill., 12-18, Monmouth 10-25.

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ELTINGE, JULIAN (A. H. Woods): Jackson, Miss., 11.  
EVA (Klaw and Erlanger): New York city Dec. 30—Indefinite.  
FEBRUARY, ELISE (Klaw and Erlanger): Chicago, Ill., 6-11.  
FORTY-FIVE MINUTES FROM BROADWAY: Crowley, La., 9, Lake Charles 11, Beaumont, Tex., 13, Galveston 14, Houston 15, Victoria 16.  
FOY, EDDIE (Werba and Loescher): Baltimore, Md., 6-11, Washington, D. C., 13-15, Richmond, Va., 20, Norfolk 21, Fayetteville, N. C., 22, Wilmington 23.  
GIRL OF MY DREAMS (Jos. M. Gaites): Scranton, Pa., 13, Orem, N. Y., 21.  
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Cincinnati, O., 6-11.  
GIRL AT THE GATE (Harry Askin): Chicago, Ill., Sept. 1—Indefinite.  
GIRL FROM TOKIO: Grand Island, Neb., 8, Kearney 9, North Platte 10, Cheyenne, Wyo., 11, Laramie 12, Rawlins 13, Rock Springs 14, Evanston 15, Salt Lake City, U. S., 17, 18, Ogden 20, Brigham 21, Preston, Ida., 22.  
GORDON, KITTY (Jos. M. Gaites): Grand Rapids, Mich., 13, Grand Island, Neb., 14.  
GYPSY LOVE (A. H. Woods): Kansas City, Mo., 5-8, St. Joseph 9, Des Moines, Ia., 10, 11.  
HANKY-PANKY (Lew Fields): Boston, Mass., 1-5.  
HAPPY HOOLIGAN (Gus Hill): Chicago, Ill., Dec. 23-Jan. 18, Toledo, O., 19-22.  
HEART BREAKERS (Mort H. Singer): Decatur, Ill., 19.  
HITCHCOCK, RAYMOND (Cohan and Harris): Boston, Mass., 30-Jan. 11, Lawrence 13, Haverhill 14.  
HOFFMANN, GERTRUDE (Messrs. Shubert): New York city Nov. 20—Indefinite.  
KNATING AND FLOOD MUSICAL COMEDY: Portland, Ore., 1—Indefinite.  
KNIGHT AND DEYER'S MUSICAL COMEDY (George Rehn): Grand Rapids, Mich., Dec. 1—Indefinite.  
KOLB AND DILL: San Francisco, Cal., Sept. 1—Indefinite.  
LAMARCA GRAND OPERA: Los Angeles, Cal., Dec. 23-Jan. 18.  
LEWIS, DAVE (Rowland and Clifford): Rochester, N. Y., 6-8, Syracuse 9-11, Providence, R. I., 13-15, Worcester, Mass., 20-22.  
LITTLE BOY BLUE (Henry W. Savage): Philadelphia, Pa., 23-Jan. 18.  
LITTLE MILLIONAIRE (Cohan and Harris): Decatur, Ill., 9, Davenport, Ia., 15, Dubuque 19.  
LOUISIANA LOU (Harry Askin): Denver, Colo., 8-11, Colorado Springs 13.  
LOUISIANA LOU (Harry Askin): Decatur, Ill., 8, Lima, O., 12, Keokuk, Ia., 14.  
MACDONALD, CHRISTIE (Werba and Loescher): Brooklyn, N. Y., 6-11.  
MADAME SHERRY (Messrs. Woods, France and Lederer): Tupelo, Miss., 8.  
MADAME SHERRY (Messrs. Woods, France and Lederer): Louisville, Ky., 8-11, Dubuque, Ia., 15, Alton, Ill., 19.  
MAY WITH THREE WIVES (Messrs. Shubert): Providence, R. I., 6-8.  
MERRY COUNTRY (Messrs. Shubert): Boston, Mass., 6-11.  
MERRY WIDOW (Henry W. Savage): Newport News, Va., 8, Norfolk 9, Raleigh, N. C., 10, Durham 11, Wilmington 13, Fayetteville 14, Winston-Salem 15, Charlotte 16, Spartanburg, S. C., 17, Asheville, N. C., 18, Atlanta, Ga., 20, 21, Augusta 22.  
MERRY WIDOW (Henry W. Savage): McKeesport, Pa., 8, Council Bluffs 9, Fairmont, W. Va., 10, Parkersburg 11, Cambridge, O., 13, New Philadelphia 14, Coshocton 15, Ironton 16, Ashland, Ky., 17, Mt. Sterling 18, Winchester 20, Paris 21, Lexington 22.  
METROPOLITAN GRAND OPERA (Gailia Galt-Cassara): New York city Nov. 11—Indefinite.  
MODERN EVE (Mort H. Singer): Portland, Ore., 6-11, Seattle Wash., 12-15.  
MODERN EVE (Mort H. Singer): Newark, O., 8, Parkersburg, W. Va., 14, Portsmouth, O., 17.  
MONTGOMERY, STONE AND ELISE JANIS (Charles Dillingham): New York city Oct. 28—Indefinite.  
MONTREAL GRAND OPERA: Montreal, Can., Nov. 4-Jan. 25.  
MUTT AND JEFF (Co. A: Gus Hill): Cheyenne, Wyo., 8, Laramie 9, Rock Springs 10, Evanston 11, Ogden, U. S., 12, Salt Lake City 13-15, Provo 16, San Bernardino, Cal., 18, Redlands 20, Riverside 21, Santa Ana 23.  
MUTT AND JEFF (Co. B: Gus Hill): St. Louis, Mo., 8-11, Kansas City 12-15, St. Joseph 16-18.  
MUTT AND JEFF (Co. C: Gus Hill): Cleveland, O., 8, Chillicothe 9, Washington Court House 10, Springfield 11, Middletown 12, Piqua 13, Urbana 14, Bellefontaine 15, Kenton 16, Mansfield 17, Bucyrus 18, Chicago Junction 20, Wooster 21, Alliance 22.  
MUTT AND JEFF (Co. D: Gus Hill): Nashua, N. H., 8, Concord 9, Taunton, Mass., 10, Westbury, N. J., 11, Providence 13-15, So. Framingham, Mass., 20, Concord, N. H., 21, Dover 22.  
MUTT AND JEFF (Co. E: Gus Hill): Piquette, La., 8, Alexandria 9, Marshall, Tex., 10, Palestine 11, Corsicana 12, Greenville 14, Paris 15, Bonham 16, Sherman 17, Denison 18, Gainesville 20, Wichita Falls 21, Abilene 22.  
MUTT AND JEFF (Co. F: Gus Hill): Wapakoneta, O., 8, Hartford City, Ind., 9, Union City 10, Newcastle 11, West Baden 12.  
NAUGHTY MARIETTA (Arthur Hammerstein): Victoria, B. C., Can., 13.  
NEWLYWEDS AND THEIR BABY: Detroit, Mich., 6-11, Grand Rapids 12-15.  
OH! OH! DREAMING (Klaw and Erlanger): New York city Sept. 30—Indefinite.  
PASSING SHOW OF 1912 (Messrs. Shubert): Detroit, Mich., 6-11, Cleveland, O., 13-15.  
PSYCHIC OF HOLLAND (F. Norcross): Indiana, Pa., 8, Pottsville 9, Kittanning 10, Johnstown 11, Altoona 13, Vandergriff 14.  
PINK LADY (Klaw and Erlanger): Louisville, Ky., 6-11.  
PINK LADY (Klaw and Erlanger): Chicago, Ill., 29-Jan. 11.  
POWERS, JAMES T. (Messrs. Shubert): Columbus, O., 7, Lima 8.  
PRINCE OF PILGRIM (Henry W. Savage): Savannah, Ga., 8, Augusta 9, Atlanta 10, 11, Albany 13, Columbus 14, Montgomery 15, Ala., 15, Selma 16, Birmingham 17, Memphis, Tenn., 18, Pine Bluff, Ark., 20, Hot Springs 21, Little Rock 22.  
PRINCE OF TONIGHT (Le Comte and Fleischer): Salina, Kan., 8, Manhattan 9, Lawrence 10, Paola 11, Joplin, Mo., 13, Scammon, Kan., 15, Pampa 16, Iowa 18, Ottawa 19, Cheate 19, Columbus 19, Vinita, Okla., 19, Claremore 20, Independence, Kan., 21, Winfield 22.  
QUAKER GIRL (Co. A: H. B. Harris, Inc.): Philadelphia, Pa., 23-Jan. 18, Baltimore, Md., 20-22.  
QUAKER GIRL (Co. B: H. B. Harris, Inc.): Victoria, B. C., Can., 7, Vancouver 9-11, Billingham, Wash., 13, Everett 14, Ellens-

burg 15, Yakima 16, Spokane 17-19, Missoula, Mont., 20, Helena 21, Anaconda 22.  
RED PETTICOAT (Messrs. Shubert): Brooklyn, N. Y., 6-11.  
RED ROSE (John C. Fisher): Colorado Springs, Colo., 10, 11.  
RING, BLANCHE (Frederick McKay): St. Paul, Minn., 5-8, Minneapolis 9-11, Duluth 12, 13, La Crosse, Wis., 14, Madison 15, South Bend, Ind., 16, Toledo, O., 17, 18, Cleveland 20-22.  
ROBIN HOOD (Daniel Y. Arthur): Indianapolis, Ind., 6-8, Milwaukee, Wis., 9-11, Chicago, Ill., 12-Feb. 1.  
ROSE MAID (Co. A: Werba and Loescher): Cleveland, O., 6-11, Indianapolis, Ind., 13-15, Columbus, O., 20-22.  
ROSE MAID (Co. B: Werba and Loescher): Lebanon, Pa., 8, Lancaster 9, Hanover 10, Hagerstown, Md., 11, Danville, Va., 12, Durham, N. C., 14, Raleigh 15, Wilmington 16, Darlington, S. C., 17, Charleston 18, Savannah, Ga., 20, 21, Macon 22.  
ROSE MAID (Co. C: Werba and Loescher): Santa Barbara, Cal., 8, San Diego 9-11, Los Angeles 12-15.  
ROSE OF PANAMA (John Cort): Winnipeg, Man., 6-11, Grand Forks, N. Dak., 13, Crookston, Minn., 14, Fargo, N. Dak., 15, St. Paul, Minn., 16-18, Minneapolis 20-22.  
SCHREFF, FRITZ (Jos. M. Gaites): Cedar Rapids, Ia., 8, Keokuk 17.  
SHEKHAN ENGLISH OPERA: Columbus, O., 6-8.  
SIDNEY GEORGE (A. W. Herman): Lincoln, Neb., 8, Columbus 9, York 10, Hastings 11, Grand Island 12, Gettysburg 13, No. Platte 14, Cheyenne, Wyo., 15, Greeley, Colo., 16, Longmont 17, Boulder 18, Denver 19-23.  
SOMEWHERE ELSE (Henry W. Savage): Philadelphia, Pa., 6-18, New York city 20—Indefinite.  
SPRING MAID (Co. B: Werba and Loescher): Greensburg, Ind., 8, Terre Haute 9, Danville, Ill., 10, Quincy 11, Alton 12, Jefferson City, Mo., 13, Medalla 14, Springfield 15, Joplin 16, Pittsburg, Kan., 17, Wichita 18, Ottawa 20, Kansas City 21, Topeka 22.  
SPRING MAID (Co. C: Werba and Loescher): Waterville, Me., 8, Skowhegan 9, Bangor 10, 11, Dover, N. H., 13, Portsmouth 14, Nashua 15, Gloucester, Mass., 16, New Bedford 17, Newport, R. I., 18, Taunton, Mass., 20, Brockton 21, Haverhill 22.  
SUN DODGERS (Lew Fields): Chicago, Ill., 7-Feb. 1.  
SUNNY SOUTH (J. C. Rockwell): Amherstburg, Ont., Can., 8, Essex 9, Pontiac, Mich., 11, Davison 12, Perry 13, Charlotte 16, Macomb 16, Lanette, Ind., 17, Woodstock, Ill., 18, Harvard 20, Sharon, Wis., 21, Delevan 22.  
SUHATT VALESKA (Messrs. Shubert): St. Paul, Minn., 10-22.  
THREE TWINS (Philip H. Mivan): Atlanta, Ga., 6-11, New Orleans, La., 13-15, Birmingham, Ala., 20-22.  
TRENTINI, EMMA (Arthur Hammerstein): New York city Dec. 2—Indefinite.  
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—Indefinite.  
VAN, BILLY B. (Stair and Haylin): Indianapolis, Ind., 6-11, Chicago, Ill., 12-Feb. 8.  
WARD AND VOKER (Stair and Nicolai): Norfolk, Va., 6-11, Richmond 13-15, Atlanta, Ga., 20-22.  
WERBA AND FIELDS: New York city Nov. 21—Indefinite.  
WINNING WIDOW (Max Spinnel's): Nashville, Tenn., 6-11, Hopkinsville, Ky., 13, Madisonville 14, Evansville, Ind., 15, Vincennes 16, Terre Haute 17, 18, Rockville 20, Lafayette 21, Logansport 22.  
WINTER GARDEN REVUE (Messrs. Shubert): New York city Nov. 20—Indefinite.  
ZIEGFELD'S FOLLIES (Florenz Ziegfeld): Boston, Mass., Jan. 6-Feb. 1.

**MINSTRELS.**  
BIG CITY (John W. Vogel's): Whitehall, N. Y., 8, Granville 9, Rutland, Vt., 10, Burlington 11, Barre 13, St. Albans 14, Plattsburgh, N. Y., 16, Saranac Lake 16, Little Falls 17.  
DUMONT'S FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—Indefinite.  
FIDELIO (Edgar Wood): Harrisburg, Pa., 8, Reading 9, Easton 10, Plainfield, N. J., 11, Wilmington, Del., 14, Elizabeth, N. J., 15, Allentown, Pa., 16, Wilkes-Barre 17, Scranton 18, Binghamton, N. Y., 20, Middletown 21, Poughkeepsie 22.  
O'BRIEN, NEIL: Haverhill, Mass., 9, Lawrence 11.  
PRIMROSE AND DOCKSTADER (Earl Burns): Louisville, Ky., 7, 8, Indianapolis, Ind., 9-11.

**BURLESQUE-EASTERN WHEEL.**  
AL. REEVER'S: Bridgeport, Conn., 9-11, Providence, R. I., 13-15, Boston, Mass., 20-22.  
AMERICAN BEAUTIES (Ed. E. Daley): New York city 6-11, Brooklyn 13-15.  
BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): New York city 30-Jan. 11, Bridgeport, Conn., 16-18.  
BEHMAN (Jack Singer): Brooklyn, N. Y., 6-11, New York city 13-15.  
BEN WELCH'S (Jacob Lieberman): Rochester, N. Y., 6-11, Syracuse 13-15, Utica 16-18.  
BON TON (Case Burns): Cleveland, O., 6-11, Toledo 13-15.  
BOWERY (Geo. H. Harris): Washington, D. C., 6-11, Pittsburgh, Pa., 13-15.  
COLLEGE GIRLS (Max Spiegel's): Paterson, N. J., 6-8, Hoboken 9-11, Philadelphia, Pa., 13-15.  
COLUMBIA (Frank Burns): Philadelphia, Pa., 6-11, New York city 13-15.  
CRACKER JACKS (Bob Manchester): Toledo, O., 6-11, Chicago, Ill., 12-15.  
DAZZLERS (Chas. B. Arnold): St. Louis, Mo., 5-11, Kansas City 12-15.  
DINKEN'S STOCK (Sol. Meyers): New Orleans, La.—Indefinite.  
DREAMLANDS (Dave Marion): Chicago, Ill., 6-11, Cincinnati, O., 12-15.  
GAIETY GIRLS: Chicago, Ill., 12-15.  
GAY MARQUEEADERS (M. Messing): Pittsburgh, Pa., 6-11, Cleveland, O., 13-15.  
GIMMER GIRLS (Manny Rosenthal): Omaha, Neb., 6-11, Omaha, Mo., 12-15.  
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Boston, Mass., 6-11, Springfield 13-15, Albany, N. Y., 16-18.  
GIRLS FROM HAPPYLAND (Lou Huritz): Montreal, Can., 6-11, Albany, N. Y., 13-15, Worcester, Mass., 16-18.  
GOLDEN CROOK (James Fulton): Cincinnati, O., 6-11, Louisville, Ky., 12-15.  
HARRY HASTINGS: Albany, N. Y., 6-8, Worcester, Mass., 9-11, Boston 13-15.  
JOLLY FOLKERS (Al. Rich): Kansas City, Mo., 5-11, Omaha, Neb., 12-15.  
KNICKERBOCKERS (Louis Robie): Philadelphia, Pa., 6-11, Baltimore, Md., 13-15.  
LOVE MAKERS (Sam Howe): Newark, N. J., 6-11, Philadelphia, Pa., 13-15.  
MERRY-GO-ROUNDERS (Lester-Bratton Co.): Boston, Mass., 6-11, New York city 13-15.  
MERRY WHIRL (Louis Einstein): Syracuse, N. Y., 6-8, Utica 9-11, Montreal, Can., 13-15.

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Salto, N. Y., 9-11, Scranton, Pa., 13-15, Paterson, N. J., 16-18.  
DAFFYDILS (Arthur Muller): Boston, Mass., 30-Jan. 11, New York city 13-15.  
DANDY GIRLS (Charles F. Cromwell): Brooklyn, N. Y., 6-11, New York city 13-15.  
DANTE'S DAUGHTERS (Chas. Taylor): Chicago, Ill., 6-11, Milwaukee, Wis., 12-15.  
FOLLIES OF THE DAY (Barney Gardard): Boston, Mass., 6-11.  
GAY WIDOWS (Louise Overworth): Toronto, Can., 6-11, Buffalo, N. Y., 13-15.  
GIRLS FROM JOYLAND (Stm Williams): Cincinnati, O., 6-11, Chicago, Ill., 12-15.  
GIRLS FROM MISSOURI (L. Talbot): Philadelphia, Pa., 6-11, Brooklyn, N. Y., 13-15.  
GIRLS FROM RENO (James Middleton): Harrisburg, Pa., 8, Altoona 9, Johnstown 10, McKeesport 11, Cleveland, O., 13-15.  
HIGH LIFE IN BURLESQUE (Chas. Falke): St. Paul, Minn., 6-11.  
(Continued on page 21.)





# MOTION PICTURES

## COMMENT AND SUGGESTION



**I**f the Tammany members of the Board of Aldermen insisted that a censorship amendment be attached to the Folks motion picture ordinance in the hope of killing the entire measure, they have succeeded in their purpose for the time being. Only two courses appeared to be open to Mayor Gaynor, that of vetoing the ordinance in its entirety, or of striking out the censorship amendment and allowing the rest to stand. From the tone of his reasonable and forceful message that appears on another page of this issue, it is evident that he would have chosen the latter course if he had deemed it within his power. Mayor Gaynor believes in motion pictures, and he believes in the Folks ordinance. The fight will not be dropped. The task confronting Alderman Folks and his supporters is to defeat the Tammany obstructionists and send the Mayor a bill freed from an impossible amendment. He will favor it.

THE MIRROR has held consistently to the assertion that occasional uproars about the harm being done by motion pictures are without foundation. It has steadfastly maintained that producers, were, in the main, on the right track and deserved encouragement, rather than the ill-advised hounding of "reformers" with slight knowledge of the conditions they aimed to reform. This paper has grown with the industry and by friendly co-operation has attempted to indicate to the producer the impression his output created on the interested spectator. When fault has been found the motive has been constructive, rather than destructive, that the defects may be noted and overcome by those in a position to remedy them. In view of this genuinely sincere attitude, then, it may be superfluous to say that criticism when it seems necessary should not be taken as a personal affront.

Last week much of this column was devoted to objections to lurid posters that deface the fronts of so many motion picture theaters and belie the nature of the pictures they are supposed to advertise. This week's complaint has to do with a different phase of the same subject, that of advertising, and in order to be explicit it will be necessary to refer to a particular advertisement as a striking example of advertising as it often is and never should be. Film makers sometimes reveal inconsistencies of method that might be delightfully amusing if their consequences were not so dangerous. They show an inclination to be all things to all men, to "get 'em comin' and goin'" with the hope of waxing rich in the process, which is really an unpleasant form of myopia. When the action seems advisable manufacturers raise their hands in innocent protest at intimations that the public weal might be served by a strict supervision of their output. "Indeed our pictures are perfectly harmless," they say to the



Photo by Stacy Studio, Brooklyn, N. Y.  
S. M. SPEDON,

Publicity Man for the Vitagraph Company.

"reformers," and probably they are. But what do they tell exhibitors and exhibitor's patrons?

I quote from two descriptive advertisements that appeared last week in a publication of great "editorial" virtue: "The atrocious deeds of a clique of criminals that terrorized Paris. The passion of a woman member of the coterie of crime for the master detective which saved him from merciless hands. Acting within acting which meant liberty and all to a love-regenerated actress. The stirring scenes are laid in the cafes of Paris, an Apache den and the bandit's lair." So much for one announcement of a three-reel picture. Here is the description of the other: "The

administering of the deadly drug to steal an inheritance, plunging a woman's mind into idiocy. The assassination of her fiancé as he vows to keep the decoy trust at the seaside cliff. The novel stroke of science that restored the woman's sanity by means of cinematography. The detection of the criminal by the veriest chance through dissimilar handwritings. The arrest of the malefactor at the height of a masquerade ball."

And with these words the guileless producer lowers his hands from their innocent protest, and talks, as he thinks, in the language of the crowd. Such hectic advertising is discouraging in the extreme to those who believe in the sincerity of producers when they speak of bettering the artistic quality of feature films. If the descriptions are justified by the pictures they give the lie to much that has been said in answer to attacks, and if the announcements are misleading they not only deceive exhibitors, but tend to place the entire industry in an unfair and unfavorable light. Every line in the two advertisements quoted is calculated to convince the reader that the pictures deal in a sensational way with immoral characters found in sordid haunts of the underworld. It is a frank appeal to brutal instincts that deserves to be censured, whether successful in creating a demand for state rights or not.

THE FILM MAN.

### VITAGRAPH'S PUBLICITY MAN.

S. M. Spedon is an Artist and Designer as Well as a Writer.

With some hesitancy, S. M. Spedon, familiarly known as Sam Spedon, the manager of the publicity department of the Vitagraph Company of America, was induced to give THE MIRROR an interview. He said, "I have been so busily engrossed in the publicity of others, I feel foolish in talking about myself, and quite as embarrassed over an interview as if I were receiving a Leap Year proposal."

Our interrogations, however, brought forth these facts. Some years ago, he began his newspaper career as an artist and correspondent for Frank Leslie's Illustrated Weekly, travelling South and West, when the former was developing into the New South and the latter was wild and woolly. He returned to New York, where he was born and bred, went into the designing and engraving business, with offices at 317 Broadway, producing special designs and advertising for P. Lorillard & Company. He started the first Lyceum paper ever established and bears the distinction of being the founder of Lyceum journalism. The Talent, of which he was editor and publisher for thirteen years, is now located in Chicago: It has to do with the Lyceum, entertainment



"THE HUNDRED DOLLAR BILL."

Scene from Majestic Picture, Released Jan. 7.



"IN THE DEN OF LIONS."

Scene from Great Northern Feature Film.





DOLORES CASSINELLI.

Leading Woman with Essanay Eastern Company.

and Chautauqua interests throughout this country. During his editorship, he was heard and seen as a popular entertainer and lecturer in almost every city and town in the United States and Canada.

Three years and a half ago, he joined the Vitagraph staff. He preferred to start at the bottom to learn the business. With Rollin S. Sturgeon, who is now director and manager of the Western Vitagraph studio, he established the Vitagraph scenario department and afterwards established the publicity department, which embraces a multiplicity of duties and is a very important one in the interests of the moving picture business. In conjunction with the publicity, he acted as reference man, as to data and detail, but the publicity grew so large he was obliged to relinquish this duty.

Mr. Spedon is not only a clever writer and advertising man, he is an artist and designer, which accounts for much of the original and effective printed matter issued by the Vitagraph Company. He is an indefatigable worker and is always alert to the interests and advancement of the Vitagraph Company.

### MORE COMPANIES AT WORK.

**Lillian Russell Has Taken to Punching the Bag at Kinemacolor Los Angeles Studio.**

LOS ANGELES (Special).—The Thanhouser and Majestic companies, housed in the old Imp studio, East Los Angeles, already are at work and turned out two pictures the first week. Manager Lucius J. Anderson is building fine, new stages and other buildings needed for the pretentious work to be produced in the sunshine land.

Mr. Anderson is directing the Thanhouser company with such principals as Florence LaBadie, William Garwood, William Russell and Reiley Chamberlain.

Frank Powell is directing the Majestic company with Florence Reid and John Adolphi among the leads. The companies will put on two and three-reel subjects such as Carmen, Othello, etc., as features. They also will play domestic dramas and comedies in one reel. The management is looking for extra people but does not desire scenarios.

Lillian Russell, the noted actress, punched the bag with much dexterity at the Kinemacolor studios a few days ago, as a portion of her initial set of films which she will use as hints for health. However, the actress has signed new contracts with the Kinemacolor company for La Tosca and other famous plays in which she has appeared. David Miles is directing all her work, according to the demands of the contract. Mr. Fleming, a member of the contingent at this big studio, has been appointed fourth director. The productions of the company are growing more notable.

Director Griffith and the dramatic section of the Biograph company have arrived with a large company and is getting into action. Dell Henderson and the comedy company have been grinding 'em out regularly for several weeks, but have failed to fill the great studio and spacious grounds to their capacity. Now the fenced hippodrome is as busy as a hive and Editor L. Dougherty is happy again. This

Dougherty person just yearns for more excitement. The Photoplayers are growing rapidly. The inflow of new companies adds to the membership list steadily. Fine programmes have marked all the meetings. Visiting actors, vaudevillians and artists respond readily to invitation to appear before this young organization. The Tournament of Roses, an annual New Year's event at Pasadena, was filmed by many companies, some straight, some with stories back of them. The directors provided for a motion picture section in the great pageant and most companies were represented with royally decorated automobiles.

W. E. WING.

### "THE OTHER HALF" COMMENDED.

At a recent meeting of the Board of Managers of the New York Association for Improving the Condition of the Poor, resolutions commending Thanhouser's, *The Other Half*, were passed. This action taken by a noteworthy assemblage of prominent men is significant in view of the fact that the film in question had been recently mentioned disparagingly by a New York newspaper which has been attempting a crusade against pictures.

### FILM ON MAKING OF PICTURES.

The making of motion pictures, a subject of general interest to patrons of theaters, is treated in a Thanhouser film entitled, *Evidence of the Film*, to be re-



EDWIN AUGUST.

"Smiling Jo" in His First Cowboy Part.

leased Jan. 10. Among other things it shows a company of photoplayers producing a street scene, and then follows the film through all mechanical processes until the completed picture is ready for distribution. The Thanhouser company has reason to expect a large demand for this release.

### GENE GAUNTIER COMPANY COMPLETE.

The roster of the Gene Gauntier Feature Players is now complete. The members of the company are Gene Gauntier, Sidney Olcott, Jack J. Clark, Arthur Donaldson, Robert Walker, John Vincent, Allen Farnham, Herbert Tracy, Helen Lynn, Florence Donaldson, Herman Obrock (cameraman) Ross Fisher and William Bailey. The company is settled for the Winter at 737 Talleyrand Avenue, Jacksonville, Fla. Two old Southern homes with beautiful adjoining grounds have been leased, and laboratory, dressing rooms, costume rooms and stage completed.

Allen Farnham will be manager of the studio department. Mr. Farnham, by the way, is responsible

for the magnificent studio sets, including the Temple of Solomon, which appear in *From the Manger to the Cross*. He has accompanied Mr. Olcott on every transatlantic trip the latter has made in search of pictures. Arthur Donaldson, who after a season at the Oskarteatern, Stockholm, Sweden, singing leading roles, has rejoined Mr. Olcott's company, will be remembered by picture patrons for his fine impersonations in the Irish pictures of a year ago, notably the priests in *Rory O'More* and *Colleen Bawn*. Herbert Tracy was also a member of the Irish company this past year, having joined them in Manchester, England, and accompanied them to the States. Mr. Obrock comes from Pathe and Gaumont and is considered one of the finest cameramen in the business. Miss Lynn has held the position of leading woman for Pathe and Rex.

Altogether Mr. Olcott has surrounded Miss Gauntier and Mr. Clark with an exceptionally strong company, and unusually fine work should soon be forthcoming.

### EDISON KINETOPHONE COMPLETE.

**Invention That Synchronizes Sight and Sound is Given Successful Test.**

Thomas A. Edison has perfected his kinetophone to a point where he is willing to allow its public use, and arrangements have been made to install the talking motion picture machine in four vaudeville theaters in Manhattan and three in Brooklyn.

A demonstration held last week in the Edison laboratory at West Orange, N. J., showed that the difficulties attending the synchronizing of the motion picture machine and the phonograph had been overcome. The trial was the final result of months of experimental research that should be far reaching in its effect on motion pictures.

After many experiments a machine was finally produced on which the sound was transmitted to soft wax records, then reproduced on indestructible disks. The fact that picture and voice were taken at the same time makes them almost certain of simultaneous reproduction, but there is also a controlling device between the motion picture machine and the camera that makes it impossible for one to run faster than the other. The machine is placed at the rear of the hall, and the phonograph behind the screen on which the pictures are projected.

Seven reels were exhibited in all. The first picture was that of a lecturer advancing to the front of the stage, bowing to the audience and proceeding in good voice to describe the new invention. He then made several tests to establish his assertion of perfect synchronism. A piece of chinaware was dropped to the floor with a crash. Horns and whistles were blown, followed by piano, violin and vocal solos. Next the figure explained the invention.

Scenes were shown from *Il Trovatore* and *Chimes of Normandy*, followed by *Her Redemption*, a dramatic sketch; *The Politician*, a comedy playlet and *Dick, The Highwayman*, a tabloid drama.

Mr. Edison, who attended the demonstration expressed himself as being highly pleased with the outcome. "In the next year or two," he said, "it will be no unusual thing to present an entire play or opera as we now are able to produce a playlet or scenes from the big plays."



ARTHUR JOHNSON.

Leading Man with Lubin Company.





AUGUSTUS CARNEY.

Characteristic Pose of "Alkali Ike."

## PICTURES A-TOP THE CENTURY.

Kinemacolor Films Are Important Feature of Programme for Children.

Educational color films of the Kinemacolor company of America are one of the most important features of the entertainment offered at the new Children's Theater at the Century Theater, New York; and the lecturer who explains those films to the children is no less a personage than Ben Greet, best known to Americans as the producer of Everyman and of Out-door Shakespeare.

As is natural, the films chosen by the Kinemacolor company for exhibition are those especially interesting to children, and embrace many nature studies. From time to time the films will be changed and fresh subjects introduced.

In speaking of the plans for the Kinemacolor picture, George Tyler, of Liebler & Company, who manage the Children's Theater, said in a recent interview: "In addition, our performances start with a half hour of Kinemacolor pictures, all of an educational character: actual lessons in manual training, history, and almost every subject where we can show action, progress. We will show the construction of toys, automobiles, skyscrapers, houses, chairs, lamps, steamships, airships, engines. We will travel to England, France, Russia, Turkey, China, Japan, South America, Africa, California, New Orleans and Philippines, the Great Lakes, the mines in Idaho, Colorado, the ranches, the plains, the North Pole, the buffaloes, the Indians, the tunnels in Europe, the war in the East, the sunny coast of the Mediterranean, the Land of the Midnight Sun. Really, there is nothing we shall not traverse or encompass in our pictures."

## WITH THE FILM MEN

The holidays are over, the wonderful Christmas neckties have been worn often enough to please the donors and relegated to peaceful obscurity. The same old rumors of great changes among the film combinations fill the air, but things seem to roll on just the same as 1912. Funny, isn't it?

J. Parker Read, Jr., minus several feet of his alimentary tract, is back in harness again.

That brooding silence at the offices of the New York Motion Picture Company presages some doings of importance in the near future, according to Bert Ennis.

It is reported that Nella Bergen has accepted an engagement in motion pictures to keep "de Wolf from the door."

Isadore Bernstein, of Monopol Film Company, has decided to pay cash when he sends telegrams in the future. Ask him why?

California has its drawbacks in spite of its salubrious climate. According to F. D. Halliday, of Ammex, it is hard to tell which is the worst nuisance, would-be actors or fleas.

There are signs of great activity in the Helen Gardner offices. Two companies, composed of an advance man, lecturer, operator and manager, start on the road Monday over a regular series of bookings, and General Manager Gaskill expects to have at least ten companies out very shortly.

The Poem-o-Graph is the latest idea in the motion-picture field. Pierce Kingsley

who is head of the new company, has already secured several companies on the road.

The Universal house organ has taken on a new dress—colored supplement, coated paper and illustrations in color. Joe Brandt and his able staff are to be congratulated.

F. J. B.

## DIRECTOR REID INJURED.

Falls Beneath Horse and Suffers Sprained Ankle.

SANTA BARBARA (Special).—Wallace Reid, director of the second American Film company, suffered an accident recently, when he fell beneath his horse, while giving chase to a runaway on the boulevard. Mr. Reid, with Lillian Christie, the leading woman, were at Plaza del Mar. They were about to leave when the horses were untied. Miss Christie's mount darted away, and Mr. Reid was immediately astride his horse galloping in the chase. His horse slipped on the pavement, carrying its rider down. The animal fell on its rider's left leg, badly spraining the ankle.

## REPRESENTS NOTED AUTHORS.

Neil Shipman Has Contracts for the Production of Scenarios from Books.

Neil Shipman has executed certain contracts whereby she is now the photo-playwright and exclusive selling agent for a number of the most popular authors of the day, including George Randolph Chester, Emerson Hough, Louis Edmund Vance, Anna Katherine Green, and others. She also has orders from producing companies for the preparation of scenarios from The Redemption of Davis Corson and The King's Highway, among other books. The growing demand for the book photodrama marks another milestone in the advance of the photoplay industry, and, in keeping with this spirit of progress, it is unlikely that any more 500 or 1,000 foot scenarios will emanate from Neil Shipman's pen, unless in rare instances.

## GREAT NORTHERN FEATURE.

In the Den of Lions; or, Life in a Circus "Has Many Thrills.

In the Den of Lions; or, Life in a Circus, a Great Northern, State rights special feature, shown at a private view, last week, is unquestionably in line to enjoy considerable success. With a culminating climax that is essentially sensational, a strong story lies back of it all, which has been effectively told with excellent photography and settings that are impressive in their realism.

The story centers around Spiro, a trapeze performer, and his wife, Ulla, a wire walker, who are employed in the same circus. They have a child, a two-year-old boy, who lives with the circus. The wife has a brother, a jockey, who is also employed in the circus. Trouble arises when Maringo, a lion tamer, joins the show. Immediately he falls in love with the woman. Accidentally, Spiro, the husband, is killed. The lion tamer persists in annoying the wife, when opportunity presents itself, with his attentions. On the day following the tragic event of the husband's death, Ulla again is accosted by the tamer, and is being embraced rudely when her brother appears and ejects the intruder.

In the interim, the mammoth python of the show has escaped from its cage and wriggles its way through the grounds of the circus to the woman's dressing room, where the baby lies asleep. When the alarm is given, she rushes to the child and, with naked hands, captures and carries the snake from the room. Later she is required to walk a wire over the inclosure in which the lions are to give their exhibition. She falls, and is saved from death in a miraculous manner. The tamer, in subduing the lions, is accidentally shot.

## TO PRODUCE CARTER DRAMAS.

Universal Company Secures Motion Picture Rights to Famous "Thrillers."

Exclusive rights to fifteen of the best melodramas, written by Lincoln J. Carter, have been purchased by the Universal Film Manufacturing Company, and motion pictures will be produced. The productions will be under the direct supervision of Mr. Carter, who not only will write the scenarios for the various plays, but will also direct the several companies producing them.

Extreme care was exercised in selecting the fifteen famous stories for dramatization in pictures. None but those which will meet with the requirements of the national board of censors, and the public demand for "drama without crime," will be used.

Work of producing the photoplays will be started immediately. Preparations of the dramas in scenario form already is under way, and within two or three weeks the finished pictures will be submitted by the studios. In view of the fact that extreme care will be manifested in producing the plays, but one at a time will be staged, to enable Mr. Carter to personally supervise the work.

Included in the list of dramas to which the exclusive motion-picture rights have been secured by the Universal Film Manufacturing Company, and from which selections will be made, are The Fast Mail,

Bedford's Hope, The Tornado, The De-faulter, Under the Dome, In the Heart of Chicago, The Flaming Arrow, Down Mobile, Remember the Maine, Chattanooga, The Eleventh Hour, The Indian's Secret, Alaska, The Darkest Hour, The Two Little Waifs, The Madman and The Girl Rangers. Mr. Carter was co-author of the latter drama.

## GUESTS AT GRAND OPERA

The leading people of the Selig Stock company, to the number of forty, were guests of the house at a grand-opera party at the Auditorium, in Chicago, last week. Charles Clay, Frank Weed, A. G. Lonsdale, La Fayette McKee, Thomas Flynn, T. J. Comerford, William Stowell and C. A. Winterhoff were included in the party. Mr. and Mrs. Kenneth D. Langley and Mr. and Mrs. Chris Lane, together with Mr. and Mrs. J. Edward Hungerford, represented the scenario department. George Cox had a box party, entertaining Winnifred Greenwood, Adrienne Kroell, Rose Evans and Lillian Leighton.

Mr. and Mrs. Oscar Eagle, Hardee Kirkland, Charles H. France and Lorimer Johnson viewed the performance from the pictorial-production standpoint with marked interest, highly approving the living pictures composed by the French stage manager, Almanz.

## STUDIO GOSSIP.

ARTHUR V. JOHNSON, whose picture appears in this issue, may be admitted to be the first leading man of the several Lubin Stock companies. His first experience in stage work was in the hard and trying school of melodrama. Showing much ability, he reached the "legitimate," and supported Robert Mantell, Marie Wainwright and other Shakespearean stars. He has for several years been identified with the photoplays, and is very popular with the patrons of the moving pictures.

EDWIN AUGUST, in response to many requests, has made his first appearance as a cowboy—"Smiling Jo"—in the Powers's two-reel release, On Burning Sands. This is the first of a series of Western stories in which Mr. August, as "Smiling Jo," will be the central figure. Among the forthcoming pictures are The Tramp Reporter, The Rugged Coast and Their Mutual Friend.

E. H. CALVERT, leading man of Essanay's Eastern Stock company, appeared in a special pantomime sketch, written especially for an entertainment held Tuesday afternoon, Dec. 31, in the Fine Arts Building, Chicago. The entertainment was given by the Daughters of the American Revolution. Mr. Calvert played the lead.

TO MARION LEONARD probably goes the honor of receiving the largest salary of any actress in motion pictures, her contract with the Monopol Film company netting her \$1,000 per week for forty-two weeks in the year. Miss Leonard's popularity dates back to the early days of motography, when her emotional work was brought before the public through a series of dramatic masterpieces issued by the Biograph company. Since then she has been starred by the Vitagraph, Reliance, Rex and Gem companies. Her work heretofore has been confined to one-reel subjects, of every-day scenarios, but in the future her talents will be devoted to three-reel feature productions of popular plays and books. Jean D'Arc (in which Rachel toured for several seasons) will be one of the masterpieces in which Miss Leonard will play the leading part. The Countess Du Barry, and books and plays of similar nature, are also to be included in Miss Leonard's programme.

A POSTCARD dated Honolulu, Dec. 10, has been received from Eugene Mullen, scenario writer with the Vitagraph Globe Trotters. "Everything is O. K.," says Mr. Mullen. "Fine scenery and great weather."

H. A. D'Arcy's Lubin Christmas story, Madeline's Christmas, is one of the hits of the season, and many appreciations have been voiced and mailed to Lloyd R. Carleton, who made the picture. Ormi Hawley, Guy D'Ennery and little Henrietta O'Beck are featured.

A MERRY PARTY paid a New Year's call on Sigmund Lubin, at his photoplay plant, last week, and took great interest in seeing the various departments of the institution. There were ten in the party, including Thomas Jefferson, Alice Lloyd, Christie MacDonald, Tom McNaughton, and other members of the star's supporting company. The studios, dark rooms, executive and mechanical departments were visited. Mr. Lubin himself being the guide. The party enjoyed the plant luncheon, and expressed themselves as much pleased with

the interesting visit, which occupied upward of three hours.

THE Solax studio has been transformed into a veritable menagerie, with carnivorous animals the center of interest. A lion, tiger, elephant, monkey and parrot were used in the big State rights special, Beasts of the Jungle. As far as it is known, it is the first time since the beginning of the industry that as many different animals have been used in a single motion-picture drama, and in which players appear on the stage with the wild animals. It is estimated that four weeks will be consumed in the preparation and taking of the picture. A force of fifty men were added to the studio staff besides the large number of extra members used in the cast. If all the "props," scenery and other paraphernalia used were piled on trucks, it would take eight trucks to carry all.

EUGENE GAUDIO, formerly superintendent of the Imp and Rex factories, has resigned from the Universal Film Manufacturing Company, and has been appointed superintendent of the Commercial Motion Pictures Company's new factory, at 102 West 101st Street, where an up-to-date equipment has been installed. The factory will open Jan. 15.

AUGUSTUS CARNEY, known the world over as "Alkali Ike," met with a novel experience New Year's Day. Mr. Carney was giving speeches at the Hamlin Theater, Chicago, on that day. After giving nine speeches he sought a seat for a little rest. On this particular day the management ran two pictures of him. They were Alkali Ike's Auto and Alkali Ike Plays the Devil. Carney thought he would get a quiet rest. He was very much disappointed. A lad, about sixteen years old, showered him with questions. The climax came when the youth asked Mr. Carney if he had ever worked in moving pictures.

STANLEY TWIST, the eminent publicist of the Selig Company and pillar of the Chicago Press Club, has been paying his mother a visit at her home in Los Angeles, Cal.



Photo by White, N. Y.

MARION LEONARD.

Playing Leads in Monopol Feature Films.



## REVIEWS OF LICENSED FILMS



**A Rough Ride with Nitroglycerine** (Bell, Dec. 31).—Much of this picture is written and produced by William Duncan and in which he played the principal part, fails to "get over," because the plot was not clearly developed. There is plenty of fast riding across picturesque country, but the reason for it all remains open to question. In the prolonged chase we find many participants. First comes a lone man in a wagon, driving at reckless speed, then a dozen or more men on horseback, next a girl, also on horseback, and finally another wagon load of men. Altogether it is very difficult to decide just who is who and why. The story has to do with the efforts of one group of men to blow up an oil well with nitroglycerine and the preventative measures taken by another. Individually the scenes are well arranged, but continuity is lacking. The most effective moment in the picture comes when a wagon traveling at high speed is, to all appearances, blown into fragments by an explosion of nitroglycerine. Myrtle Hedman furnishes the feminine interest in the story, and, as usual, she is pleasing to watch. D.

**The Bravery of Dora** (Lubin, Dec. 31).—The manner in which this story is told is superior to the story itself. Few situations are older than that in which a girl effects the escape of her lover from soldiers about to shoot him, and the return of the lover with a troop of cavalry at his heels, just in time to prevent the girl's father being shot in his place. The central situation lacks freshness, but the way it has been worked up and the acting are more satisfactory. Juan is a half-breed, befriended by Dora and her father. When the Mexican troops capture the little family and a handful of American soldiers, Juan is sentenced to die as a traitor. The resourcefulness shown by Dora in bringing about his escape is made interesting, and the climax, even if foreseen, carries the thrill that generally accompanies such scenes. Excellent performances are given by Edna Payne, Marie Metcalf, and F. J. Phillips. D.

**How They Got the Vote** (Edison, Jan. 1).—In this film Ashley Miller as the author and director has produced a sort of modern fantasy that holds the attention by reason of its oddity. The power of a magician has been applied to the old question of love and the modern one of woman's suffrage. A young man loves a girl, whose mother is an ardent suffragette, and it seems that the only way he can find favor with the mother is by doing something for the "cause." He visits a magician who gives him the images of the end of progress and the goddess of sleep, and he tries their power on the crowded thoroughfares of London. He finds to his delight that they give him the ability to bring a rattle to a standstill. All London is mystified by the strange happenings and the prime minister is in a quandary. The young man declines to better matters unless the prime minister favors "votes for women." His dose, and the thankful suffragette mother willingly surrenders her daughter. It is a whimsical tale in which William Wadsworth, Rosalee Larn, and other members of Mr. Miller's London company appear. D.

**Yosemite National Park and Its Trees of California** (Edison, Jan. 1).—As might be expected from the subject, this is an extremely interesting film. The photography is excellent and good judgment has been shown in the choice of views, including those of a tree 350 feet high, another giant tree that is estimated to fall before the building of the pyramids of Egypt; El Capitan, the largest rock in the world; Bridal Veil Falls, the village of Yosemite, Mirror Lake, North Dome Rock, and a distant view of Nevada Falls. D.

**The Cowboy and the Baby** (Pathe, Jan. 1).—There can be but one opinion about the humorous qualities of this comedy film, played in a natural way by actors placed in amusing situations. But the real center of interest in the picture is not an actor at all, merely a little mite of a baby whose fate causes all the fun. A young widow starts West with her baby to join her brother on his ranch. Traveling in the same Pullman car is a cowboy, and when the mother leaves the car to get a bite to eat at the station lunch counter, the cowboy is entrusted with the baby. The mother misses the train, and the cowboy has an infant on his hands. From that time until the mother recovers her child and decides that the cowboy deserves to be its stepfather, the picture is a succession of laughs. D.

**A Woman** (Vitascope, Dec. 31).—Leah Baird is doubly prominent in this photodrama as the author and the star. In both capacities she has done exceedingly well by providing a story of sufficient interest to hold the attention and a performance of genuine sincerity. Probably the acting, more than the plot, will make for the film's success. The chief defects in the story are that the end can be guessed almost from the first, and that no woman with ordinary common sense will marry a man who does not love, merely because she is pined at the behavior of a man for whom she cares considerably more. Her attitude is made known to the husband on their wedding day, and being very much of a man he decides to make the best of the situation, and announces that they will live as brother and sister. His kind treatment brings results, for as the months roll by the wife comes to love her husband, and when the other man appears in a highly disconcerting light the chance of her affection is complete. The picture is well staged, and in addition to that of Miss Baird, Constance Foote, and Harry T. Morey give capital performances. D.

**The Peace Offering** (Kalem, Dec. 31).—The old device of a note delivered to the wrong person by a careless messenger boy is made use of to supply misunderstanding in this film. Arthur has made "a night of it," and the following morning his young wife is much incensed. As a peace offering, the husband sends her a bunch of flowers by the same boy that a friend of his engages to deliver a similar gift to a show girl. The rest can be imagined. The most interesting scenes show the crowd around a bulletin board at the time of a big baseball game and glimpses of the players in action. An efficient cast comprises Ruth Roland, John W. Brennan, Marshall Neilan, and Anita Baldwin. D.

**Why Tightwad Ties** (Kalem, Dec. 31).—With a little less exaggeration for the sake of farcical effect, it seems that the interest in this half-reel picture might have been increased rather than lessened. The idea is a good one—that of a man who suffers ill treatment because of his resolution not to give time. A waiter, a hotel porter, a chambermaid, and a barber, in turn, make it uncomfortable for the man who

refuses to tip them. Their attitude is natural enough, but it is hardly probable that a barber would leave a customer with only one side of his face shaved, when told by the porter that he need not expect a tip. In the end Mr. Tightwad finds it expedient to break his resolution. John W. Brennan and Otto Lederer appear to advantage in the principal parts. D.

**The Power of Silence** (Lubin, Dec. 31).—The subject matter in this picture is hardly sufficient to warrant two reels; many of the scenes might be either omitted or condensed. But to counterbalance stories that, save at occasional points, fail to carry a memorable impression, there is excellent photography of unusual Western settings, and able acting, particularly on the part of Rosaline Fielding in the lead character, called The Silent One. His power over those around him presumably may be accounted for by a mind of extraordinary caliber that gives hypnotic power to immovable eyes. This mental force is first shown in a scene that has no real bearing on the story proper. A gunman shoots up the town and has its residents terrorized until The Silent One subdues him by no other means than an intent stare. Considerable film is devoted to showing the gunman's hurried flight on horseback. The central situation has to do with a girl whom The Silent One loves, his efforts to win her, and the successful wooing of an unscrupulous city youth who visits the sheep ranch just before his wealthy uncle's death. Of course, he wants the fortune more than the girl, but he sets both, and is warned by The Silent One that if he ever ill treats his wife revenge will be prompt. He deserts the girl, squanders the money, and visits the ranch to sell the last of the sheep. The Silent One finds him, hypnotizes him into climbing to the top of a high cliff from which, after a struggle he is thrown to his death on the rocks below. Granting the power of the dominant character, a physical struggle seems almost unnecessary. In the cast besides Mr. Fielding, are Robyn Adair, Mary Ryan, Richard Wagnemann, Henry Alrich, and George Clancy. D.

**Pathe Weekly** (Pathe, Dec. 31).—This interesting news review features the denaturation of the suffragettes on their New York to Albany hike as well as vivid views of the Balkan campaign with grim glimpses of the Turkish army in retreat with fumes of a train load of wounded en route to Constantinople. Being in reality a photoplay newspaper, the Weekly may consider it legitimate to introduce an advertisement now and then, but it hardly adds to the artistic or historical value of a picture to allow a wagon bearing a big "plus cut" poster to pass directly in front of the camera. S.

**Bill Bower's Windfall** (Biograph, Dec. 31).—A street car worker is informed that he is heir to a fortune. He finds difficulty in giving up his clay pipe, his old clothes, his simple home and the man. So he goes back to seek a happy on learning that he is the wrong Bill Bower and not a millionaire after all. The comedy is not particularly funny at any time, being based on an old idea and lacking the usual clever Biograph touches of "business." S.

**A Day's Outing** (Biograph, Dec. 31).—This split-reel comedy was even less humorous than its companion piece, Bill Bower's Windfall. A picnic party, made up largely of eccentric appearing comedy characters divides, most of the men playing cards while the remainder take pleasure in the surf. Two of the players indulge in a heated argument, and arrangements are made for a duel. The wives learn of the affair, and with a make-believe duel, reunite their husbands as friends. This farce, too, lacks the cleverness of construction and originality of treatment we have come to expect in a Biograph photoplay. S.

**The Blind Cattle King** (Lubin, Dec. 31).—Garbed as a peon, a young and wealthy but blind Mexican cattle owner, starts out to seek a girl who will love him for himself alone. After crossing the border, an American girl rescues him from cruel railroad workers and brings him to her home. Her father, however, elects him. He wanders onward, but the girl's heart is smitten, and she follows. As she is crossing a stream her horse stumbles, and she is hurled into the rapid current. The blind Mexican is nearby, and risks his life in saving her from drowning. The girl finds she loves her rescuer, and they are united by the padre. Then the wanderer discloses his great wealth. Rosaline Fielding makes an appealing figure as the cattle king and Mary Ryan is the girl. While the story may be unconvincing, it is developed interestingly and shows scenes of decided natural beauty. But it may be hard to accept the idea that a helpless and sightless person of great wealth would risk his life alone on a dangerous quest, and that a girl would so suddenly fall in love with a blind person of another race. S.

**Sue Simpkin's Ambition** (Vitascope, Dec. 31).—Sue is a country girl with dreams of being a tragedy queen. She takes a correspondence school course in acting for motion pictures, and starts to New York after rescuing her rural suitor for her "art." She applies to a picture director, who decides her work is so remarkable that it is funny and she lands a position. When she later sees an audience laughing itself hysterical over her playing in a picture theater she is heartbroken to discover her tragedy is really comedy and she returns to her country lover. Leah Baird plays Sue in eccentric style. The comedy provides considerable laughter, but the burlesque melodrama scenes from Sue's picture, introduced into the photoplay, are really unusually amusing. However, the comedy has the value of giving film fans a glimpse of a picture studio with a photoplay in the making. S.

**Planting the Spring Garden** (Vitascope, Dec. 31).—Mr. Olman is the victim of a strong-willed wife when she gets the clever garden idea he has to do all the work from digging to weeding. The suburban wife directs things from a comfortable hammock, but when she goes on a shopping trip hubby falls asleep. He dreams of a huge garden with his wife doing all the work. His wife returns to awaken him with a garden hose. He gets possession of the hose at last and is for once master of the situation. Piling up the garden equipment on top of the flower bed, he makes his bid and executes a joyous Indian war dance. The comedy is slow moving in its development. A garden hose drenching has been almost worn out as a laugh producer, but Hattie Mack was amusing as the bespeckled husband. S.

**The Mission of a Girl** (Kalem, Jan. 1).—Both young men love the same girl, both



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are refused, so off they go to the gold fields to find a fortune. The discovery that they are rivals leads to a quarrel; they separate. One, almost starving, attempts to steal food from the other, and the former friend pursues him, sending a volley of bullets after the retreating figure. One of the bullets reveals a vein of gold that means a fortune for both, and they return to their home town just in time to see the girl becoming the bride of another. Such is the story that stretches probabilities at several points. It is not likely that a man would attempt to kill a former companion for no better reason than the one given. Marshall Neilan and Gayn Young play the principal parts.

**Greater Wealth** (Selig, Jan. 2).—While the fundamentals of the theme of this story will not bear very close analysis, the pictorial narrative is calculated to stir sympathetic agreement. The argument is that a man's child is his greatest wealth, and the picture proceeds to show it by contrasting a millionaire steel magnate, John Sharon, who loses his little daughter, and a discharged employe, Ed Young, whose sick child recovers. The mechanic is driven to despair because he is discharged for no other reason than that the steel corporation wishes to reduce expenses, and after attending a meeting of anarchists is invited to visit the home of John Sharon, intent upon "putting him out of the way." Young is met by a grief-stricken father who has just come from the bedside of his child, who has passed away, and becomes convinced that his little girl is of greater value than all the money in the world. No doubt this is true enough, but the real cause of the discontent that breeds anarchists is not touched upon. That the mechanic realizes the worth of his child is but the greater reason for his feeling the need of work that will provide the means of support, and it is lack of money, not want of love, that opened Young to anarchistic arguments. None the less, the picture in its present form has human qualities certain to appeal. The parts of Young and Sharon are played with distinction by Thomas Santschi and Hobart Bosworth, respectively, and the remainder of the cast is adequate.

**Love Hath Wrought a Miracle** (Vitaphone, Jan. 1).—Played with sincerity by V. L. Granville and Clara Kimball Young, and admirably staged to create an air of wealthy refinement, this picture makes a distinct impression. The simple plot has been extremely well developed. Fairchild, having suffered an accident in a polo match, becomes a cripple. His fiancée declares she cannot marry a hopeless invalid, and the broken engagement turns Fairchild into a confirmed woman hater, until he sees Rose Graham, one of two sisters who keep a private school adjoining his country estate. Each day he has his chair wheeled to a place where he may catch a glimpse of the pretty girl, who devotes much of her time to a poor little crippled child. One night he sees the school building in flames, and the strength of his wish to save the girl is sufficient to restore the use of his paralyzed limbs. The rescue scene is well arranged. Of course, the girl becomes his wife.

**Cassey at the Bat** (Vitaphone, Jan. 1).—The humor in this half-reel picture, written and directed by James Young, and in which Harry T. Morey plays the principal part, is irresistible. Cassey is the idol of a waitress because he is a baseball player of renown. His rival, the policeman, runs a bad second. It is the day of a big game, and the rooters look to Cassey to win it for Mudville. At the crucial moment in the ninth inning he strikes out, and the idol of the populace is dethroned. He has the added humiliation of seeing the policeman replace him in the affections of the cook and the waitress. Much is made of the scenes on the baseball diamond, where the animated rooters share the interest with Mr. Morey, whose performance is capital.

**The Miner's Request** (Kessany, Jan. 2).—At one point this well photographed and intelligently acted picture becomes too realistic. In a most vivid scene a miner is crushed under falling rocks, and following that come views of a corpse-like, blood-covered face so terribly true to facts that the impression is gruesome. A curtailment of the agonizing death scene would not have lessened the force of the story. On his death bed the father requests his daughter to marry Tom, a young miner, who loves her. She favors a handsome stranger, who recently came into the mining camp, but marries the man of her father's choice and is miserable. Finally the other man persuades her to elope with him, and she is about to leave when she discovers him stealing precious nuggets. Before it is too late the girl's eyes are opened to the fact that she was about to leave a good husband to live with a thief. This is enough to convince her that she can love her husband after all. It is a picture that holds the attention.

**The Running Away of Doris** (Edison, Jan. 3).—With a definite idea in view, the author has handled his dramatic material in splendid manner, working up to his climax in a way that lends strength and gripping interest. The character of the minister is one that is difficult in the extreme to draw: there is such an opportunity to make him antagonistic and provoking. This has been eschewed against, and in the final scene when we fully realize his position and the abuse he has suffered his wife to undergo, we are ready to forgive and accept him as the only proper mate for this girl, who refused to associate with the Johnnies at the stage door. His sisters rule the house, and do not cease when the girl enters. She is forced to submit to their abuse and boxing until it becomes unbearable. She does the only natural thing: leaves her home to return to her old life. The husband swears to the true conditions, turns his sisters out, and brings the girl back to reign supreme. Ashley Miller directed the picture.

**Romeo and Juliet** (Pathe, Jan. 3).—With capable players to interpret the various roles in this photoplay, the Pathe Company would be in possession of a remarkable film. As it is, the settings are appropriate and gorgeous, the costumes are good, and the photography is exquisite. But in no case does it appear that the players are suitable for their roles. Juliet is weak and unattractive, and Juliet is certainly not good to look upon, being neither fair nor graceful. Romeo is little better. Obviously little attempt has been made to speak the lines of the play. It is nearly all pantomime, allowing that mournful expression that the two young lovers almost continually carry, to be accentuated. With a feeble scene depicting the death of the lovers the picture ends.

**The Treacherous Shot** (Kalem, Jan. 3).—The most entertaining feature of this picture is the atmosphere that has been created by appropriate costuming and settings and gallant acting. We wonder why it is that the father objects to the attentions of the other man to his daughter, and only discover the answer towards the end. The author has chosen to leave this part of the exposition for development later, and it is quite commendable. The girl, being very

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## THE CLUE

The pathetic and powerful story of a reformed Ex-Convict. It has a big heart-interest centering about the light of his home—a little daughter. **1000 feet**

January 14th

## BUD'S HEIRESS

This is a diverting romance of the Diamond S Ranch, with fascinating girls and romantic riders of the round-up. The American girl is at home in any situation and this is an eminently wholesome one.

January 16th

## A REVOLUTIONARY ROMANCE

A young American officer is summoned for extra hazardous secret service within the British lines. He visits the home of his sweetheart, Molly Brown, and is captured; but is subsequently saved through her cleverness.

January 22d

## A BLACKHAND ELOPEMENT

A typical country constable arrests a poor Italian fruit vender as the kidnapper of a pretty girl and then assumes the role of hero worthy of her hand. She, however, has bestowed this on a dashing young man, so the sappy and confused constable is content with a small fee and the peddler gets free.

January 28th

## A CANINE MATCHMAKER

A picturesque playlet in which a bashful and hesitant man is helped out of his courtship predicament by his clever dog. Astonishing and amusing.

January 24th

## THE SUFFRAGETTE

Samantha Roundtree comes to a Western town to enlighten, concerning votes for women. Waggy Bill plays a trick on the girl and finds that she is not entirely engrossed in politics. It is a rattling good comedy.

On the same reel with  
THE AINUS OF JAPAN

Views the oldest people of oldest civilization in the world.

January 15th

## A PLAIN GIRL'S LOVE

The sturdy suitor of a plain girl becomes fascinated with a flower of fashion and neglects his true love. His re-winning is a charming and picturesque romance. Beauty is seemingly heartless and only skin deep after all.

January 17th

## POISON IVY

Is a most amusing comedy complication, centering about a nervous hand-scratching epidemic. Strangely enough, it all comes about through the effort of a tramp to really work and saw wood.

January 23d

## A LITTLE CHILD SHALL LEAD THEM

This is an ever true tale of the young mother and the ever busied father who drift apart. The one giving herself up to society as freely as the other shuns it. They almost come to the parting of the ways, when the child, the light of their home, persuades them to a reconsecration for better things.

January 27th

## THE MINER'S JUSTICE

A young man rescues an old prospector from death in the desert and they become partners in a mine. The young man becomes fascinated with a woman and is for disposing of the mine. He tries to dynamite his aged partner to accomplish this end, but the old man catches the cartridge as it falls, and brings his would-be assassin to terms in his own peculiar style.

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young and impressionable, is attracted by the young swagazer, and the boy, heeding not her father's wishes, pays arduous court. But the father, with mature judgment, is able to fathom the boy's nature and does not look upon him as a favorable match, but rather upon their neighbor a simple, good-hearted young farmer. In a way that is somewhat dramatic, the girl is made to learn for herself what true manhood is, and she is ready afterwards to concede to her father's wishes.

**John Arthur's Trust** (Lubin, Jan. 2).—Arthur Johnson, in the role of John Arthur, is deliciously funny in his delineation of the character of the plodding lawyer, who assumes a personal interest in his ward in spite of himself. Lottie Bristol, played by Lottie Bristol, is the girl in question. Howard Mitchell essays the role of the count, Charles Brandt the clerk, and Mrs. Daly the governess. The spectator in witnessing the comedy drama discounts what minor weaknesses there may be in the construction of the plot and the development of the interest, as a result of the skillful touches of humor that have been added. And the humor is there in abundance. At that point where John Arthur

meets the point of the count's sword in a duel the spectator is in uproarious laughter, and then a few seconds immediately following he is in a quandary to know whether to suddenly reverse his emotions or not. It is a clever twist this turning the bit of burlesque into a motive for bringing the two hearts together, and it succeeds in winning us to a sanction of the result. The lawyer has been left executor of the girl's fortune, to exercise his own judgment in dealing it out to her. A count appears to woo the girl, and the lawyer discovers the questionable character he possesses. In a rash moment he relinquishes his hold upon the fortune, to repent soon after and follow the girl to Europe, where he succeeds in regaining not only the control of the money, but the girl herself.

**Three Friends** (Biograph, Jan. 3).—Three Friends conforms in every particular to the customary standard of the Biograph releases. Without being conventional, the theme has been developed along legitimate lines of dramatic technique—the photography is above reproach and the acting, that of the three men and the girl, expresses the minute shades of emotion in a fashion that betokens the artist. We can hard-

ly admire the suicidal tendency in the boy, the younger of the friends, we presume, but that was perhaps only illustrative of his nature in some moments. He was the more impressionable of the three. Each night they met after the day's toil was finished at the factory, and discussed anew their attachment, over a glass, and their intention to remain single. While two were called away, the other proved himself a traitor and a breach sprang up between them. Their true friendship prevailed in the end making a climax full of humor and pathos.

**The Flag of Freedom** (Kalem, Jan. 4).—Founded on an incident in the Revolutionary days, the picture takes its interest primarily from the dualist concerning the claims of the people displaced in the action, and the delightfully picturesque atmosphere that has been combined in the picture as a whole. With a bit more care in the directing and editing, some of the situations might have been made more intense and dramatic. Harold Van Samoy plays the principal role, that of Philip Trumbull, who is in love with a Continental officer, Captain Strong. Her father objects to the match, being a Tory. He desires her to

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January 24  
1913**THE VENGEANCE OF DURAND or The Two Portraits**VITAPHONE  
3 Reels

The vengeance which he nurtured for another enters his own soul. The weapon which he sharpened with jealousy and hatred and placed in his daughter's hand, is turned against himself. He is cut down in the fury of his wrath.

January 26  
1913**THE WAYS OF DESTINY**

COLORED PHOTOGRAPHY

PATHE  
3 Reels

Horace Blackwell, being mortally injured by lightning striking the tree beneath which he was standing, tells his adopted daughter, Dorothy, of her parentage, and how she, a tiny mite, was found on his doorstep. He gives her the locket found about her neck containing the picture of a beautiful woman, and which he believes to be her mother. With Horace Blackwell's death, Dorothy is dispossessed of her home, and because of jealousy of her charm and beauty, she is forced into the ranks of the unemployed. She, however, finds employment in a department store, but is accused of theft and brought before the proprietor, who questions her closely as to her history. Her story, together with the locket and picture, solves the mystery of her birth, and Dorothy finds a home with her father.

January 17  
1913**THE MEXICAN SPY**LUBIN  
3 Reels

Tom Loring, a handsome but dissipated youth, loves Mary Lee, daughter of the regiment's paymaster. In order to pay his gambling debts to the Mexican, Senor Rivera, supposedly rich, but in reality a spy, Tom steals \$5,000 from the paymaster's safe. The Mexican threatens exposure unless Tom secures the plans of certain forts in the Southwest, but Mary hears of the situation and pawns her jewels to replace the stolen money. Realizing the sorrow he has caused his father and sweetheart, Tom disappears, leaving a note that he will not return until he has redeemed himself. He enlists under an assumed name and his regiment is ordered to the Mexican frontier. Mary becomes a Red Cross Nurse and is also ordered to the Mexican border. Tom's bravery and strategy during a desperate encounter with the Mexicans under Rivera, wins him promotion to Lieutenant, but he is seriously wounded, and Mary is greatly surprised to find among her patients, her lover. Her careful nursing restores him to health, and having redeemed his former misdeeds by his faithful and heroic service to his country, he claims Mary for his wife.

January 19  
1913**THE LITTLE MINISTER**VITAPHONE  
3 Reels

A young Scotch minister falls in love with a Gypsy girl. The ban of the "Kirk" and the condemnation of the austere town folk intervene as a barrier to their marriage. Unexpected circumstances of a startling nature happen and their prejudices and intolerance are removed. Love conquers: the "Little Minister" and "Babbie" are married.

January 18  
1913**THE WIVES OF JAMESTOWN**NALEM  
3 Reels

Bryan O'Sullivan, an Irish lad of humble birth, rescues Lady Geraldine from drowning as her boat capsizes, thereby meriting her lasting gratitude. Forgetful of his station, Bryan falls madly in love with Lady Geraldine, who momentarily loses to his pleadings. Her acceptance of attention from O'Sullivan angers Bryan and he upbraids her for falsehood. The nobleman draws his sword, but Bryan wrenches it from his hand and breaks it to pieces. Knowing that he cannot now remain, Bryan bids farewell to Lady Geraldine and sails for America. Bryan O'Sullivan, Irishman, becomes John Pierce, Colonel of Jamestown, Virginia. Years later Lady Geraldine suffers many vicissitudes: her castle is besieged by the Cromwellians, and she, with many others, is sent to Jamestown to be sold to the colonists as wives. John Pierce is startled to see Lady Geraldine, but she fails to recognize him because of a heavy beard. Seeing that he is an honest man she offers to become his wife. He takes her to his cottage and stepping into another room shaves off his beard, and begins to play the lute which he so loved in days gone by. Lady Geraldine, who is about to end her life, hears the music and stepping to the door, recognizes John Pierce, her husband, as Bryan O'Sullivan, her lover, and love claims its own.

January 6  
1913**IT IS NEVER TOO LATE TO MEND**EDISON  
3 Reels

The Fielding Brothers, farmers, are served with notice of foreclosure of mortgage on their farm. George, the elder brother, is engaged to Susan Merton, who is also beloved by John Meadows, the wealthiest man in town. Meadows realizes the futility of his efforts to win Susan by fair means and plans George's undoing and his own aggrandizement. George goes to Australia to seek his fortune, and Meadows, sure of success, selects the house for his bride and courts the present tenant, Isaac Levy, thus gaining the enmity of the old Jew. Levy has been protected from Meadows's case by George Fielding, and he now determines to protect George from the plotters. He rents an office next to Meadows's and through a hole which he bored in the wall keeps informed of their plans. Meadows's schemes are frustrated and George returns with six thousand pounds to clear the home and claim his bride.

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**GENERAL FILM COMPANY**

make an alliance with Bient, a British spy. Bient, who is engaged with the making of the first American flag, enters into the action, and is finally responsible for the uniting of the young lovers. Alice Joyce enacts this role in a pleasing manner. Other characters of Revolutionary fame are introduced and assume a major part in the development of the theme.

**The Red Man's Burden** (Edison, Jan. 4).—The injustices and abuse the Indians were forced to submit to at the hands of many of the Western settlers, is set forth in this picture, and it is also shown that the Indian possessed, in some measure, the attributes of forgiveness, and that he did not always seek for bloody revenge. It is a picture wherein the Indian is glorified and the white man discounted, and the producers have succeeded well in bringing home the point, and at the same time maintaining the interest of the spectator. Many of the scenes are picturesque and impressive, and the photography, much of it, is exceptionally clear and distinct. Primarily, it is not a dramatic but rather in the nature of an incident is it told. Benjamin Wilson as the Red Man focused our attention from the outset with his vigorous interpretation, and while he gave rather the idealized version of the Indian, he managed to overcome many of the pitfalls that beset the average white man in assuming such a role. In the final scene, where he mourns the death of his squaw, his work is especially sympathetic and sincere. Laura Sawyer as the squaw did creditable work. The owner of the ranch, played by Charles Sutton, could not have been improved upon. J. Searle Davies directed the piece. It is really a story of to-day—the Indian who is being forced to merge into the charmed circle of "civilization." The land of this Indian couple has been used by their forefathers for years, and as they cannot understand why it is the law, and the white men take his land from him and drive him out. The Indian woman is the first one to awaken to a sense of it all, and it is she who softens the husband's heart and secures his aid in saving the life of the white man who has, in their eyes, wronged them.

**When Soul Meets Soul** (Essanay, Jan. 3).—Constructing a plausible drama around the theory of reincarnation of souls has proven an utter failure in this case. The spectator cannot be expected to take it seriously, for the reason that the author and producer have failed in the prime requisite—that of giving us good drama. Much of theory and supposition can be forced upon the public as reasonable, or at least realistic, in the skillful touch of a director in the staging and direction of the players and the film man. But first and foremost, we must have a gripping, intense story that will hold our attention and carry our minds away from the basic feebleness of the theme. In a vague sense we clean, after the finish of the picture, that the old man is the reincarnated soul of the faithless lover of the Egyptian maiden. Yet how deeply does this information (which he has received from a dream) affect him? In a material way, not at all. He kneels beside the sarcophagus and prays for the soul of the woman he loved back in the dim ages—prays for forgiveness. But where is the motive of the piece, where is the dramatic sequence? The old professor has received the sarcophagus from a friend, traveling in Egypt. With a sarcasm in his hand, telling of the fair Princess Charnel's vow to live through the ages to find her lost love, the old man falls asleep. In

vision he lives over again his life as a lover of the maid. Though his love is declared to be infinite, he becomes infatuated with a slave girl, and showers her with kisses and caresses in the presence of his lady love and the court. For this the princess dashes away and kills herself before a grates image.

**Between Two Girls** (G. G. P. C., Jan. 3).—Whiffles, in a story of this nature is, perhaps, at his best, and certainly it is his interpretation of the clumsy, bungling lover is particularly diverting. Some of the situations are a trifle forced, even for a farce, but the average care has been used in the production of the picture. Perhaps our European maids possess an aptitude for swift letter writing, otherwise Whiffles would have been compelled to wait more time before receiving the notes. As a whole, the piece could have been worked out on smoother, more probable lines. Whiffles loves Barbara and Dulcie. Which one he loves the best is a question in his mind. After an adventurous wooing, his success is assured, and no doubt he would have been able to have made the choice had not the two girls called upon him at the same time. Just why they called we do not know.

**Sand Hoppers** (G. G. P. C., Jan. 3).—This picture is another interesting addition to the G. G. P. C. Oceanographic series. A number of microscopic views are had of an almost unknown inhabitant of the seashores.

**'ON PICTURE PLAY WRITING.'**

"On Picture Play Writing, a Handbook of Workmanship," written by James Slevin and published in a handsome edition by Farmer Smith, is a valuable addition to the increasing number of works on motion pictures and their making. As photoplaywright for the Pathe Freres Company Mr. Slevin has had considerable experience in writing scenarios and in handling the work of others, so that advice he offers to beginners in the craft is not mere theory.

This little book, just short of one hundred pages, first deals with the photoplay as a piece of writing, as an expression of life, as a series of situations properly arranged for representation on the screen. In following chapters we find an able discussion of the theme, dramatic situations, truth to life, the routine of construction, the beginning, middle and end of a photoplay, and a detailed account of the preparation of a scenario. The subject matter in Mr. Slevin's book is most suggestive and he has handled it in a clear, concise manner.

**LICENSED FILM RELEASES**

Monday, Jan. 13.

(Bio.) Pirate Gold. Dr.  
(Edison) The Lake Geneva Camp of the Y. M. C. A. Lake Geneva, Wis. Sporting.  
(Edison) The Office Boy's Birthday. Com.  
(Kalem) A Dangerous Wager. Dr.  
(Lubin) A Timely Rescue. Dr.

(Pathe) Pathe's Weekly, No. 3. Top.  
(Relix) The Clog. Dr.  
(Vita.) Three Black Bags. Com.  
(Vita.) The Little Minister. Dr.

Tuesday, Jan. 14.

(Cines) A Fisherman's Heart. Dr.  
(Cines) The Vellano River and Falls. Central Italy scenic.  
(G. G. P. C.) The Jelly Fish and the Plankton. Edu.  
(G. G. P. C.) The Palace of Fontainebleau. Sc.  
(Edison) At Bear Track Gulch. Dr.  
(Ess.) China and the Chinese. Edu.  
(Lubin) Peter's Pledge. Com.-Dr.  
(Relix) The Heiress. Dr.  
(Vita.) The Winning Hand. Dr.

Wednesday, Jan. 15.

(Edison) Two Men and a Girl. Dr.  
(Edison) The Title Cure. Com.  
(Ess.) The Girl at the Brook. Dr.  
(Kalem) Red Sweeney's Mistake. Com.  
(Pathe) The Faithful Yuma Servant. Dr.  
(Relix) A Plain Girl's Love. Dr.  
(Vita.) Off the Road. Dr.

Thursday, Jan. 16.

(Bio.) An Adventure in the Autumn Woods. Dr.  
(Ess.) The Closed Door. Dr.  
(Lubin) It Might Have Been. Com.-Dr.  
(Relix) The Kill of Salvation. Dr.  
(Pathe) Mixed Colors. Com.  
(Relix) A Revolutionary Romance. Dr.  
(Vita.) The Brindings Out of Papa. Com.

Friday, Jan. 17.

(G. G. P. C.) Our Enemy, the Wasp. Edu.  
(G. G. P. C.) Along the Riviera. Sc.  
(Edison) Leonie. Dr.  
(Ess.) What George Did. Com.  
(Kalem) A Hero's Reward. Com.  
(Kalem) King Cotton. Edu.  
(Lubin) Quantified. Com.  
(Lubin) Pooling Their Wives. Com.  
(Lubin) The Mexican Spy. Dr.  
(Relix) Poison Ivy. Com.  
(Vita.) The Clay Industry. Ind.  
(Vita.) His Wife's Relatives. Com.  
(Vita.) The Interrupted Honeymoon. Com.

Saturday, Jan. 18.

(Cines) Taming the Sooks. Com.  
(Cines) The Absent-Minded Lover. Com.  
(Ess.) Broncho Billy's Brother. Dr.  
(Kalem) A Desperate Chance. Dr.  
(Lubin) The Girl and the Gambler. Dr.  
(Pathe) The Family Jar. Com.  
(Vita.) Thou Shalt Not Kill. Dr.

**FILM SUPPLY RELEASES**

Monday, Jan. 13.

(Italia) Dethroned in a Well. Com.  
(Italia) Serves You Right. Com.  
(Comet) Teaching an Old Dog New Tricks. Com.

Tuesday, Jan. 14.

(Gau.) The Roll of Honor. Dr.  
(Gau.) Gaumont's Weekly, No. 43. Top.

Wednesday, Jan. 15.

(Gau.) Mother and Daughter. Dr.

Thursday, Jan. 16.

(Gau.) If All Came Out in the Wash. Com.  
(Gau.) The Beauties of Brittany. Sc.

Friday, Jan. 17.

(Lax) (Title not reported.)  
(Solax) The Quarrelers. Com.-Dr.  
(Gau.) (Title not reported.)  
(Great N.) (Title not reported.)

**UNIVERSAL COMPANY RELEASES**

Sunday, Jan. 13.

(Rex) By-Gone Days. Dr.  
(Crystal) Heroic Harold. Com.  
(Crystal) A Night at the Club. Com.  
(Eclair) The Cobbler and the Financier. Dr.

Monday, Jan. 13.

(Imp.) The See-Saw of Life. Dr.  
(Nestor) Cuidid Finds a Way. Com.  
(Cham.) Sins of the Father. Dr.

Tuesday, Jan. 14.

(Gem) The Ninth Commandment. Dr.  
(Bison) A Frontier Providence. Dr.  
(Eclair) The Detective Santa Claus. Com.-Dr.

Wednesday, Jan. 15.

(Nestor) The Quickest Way. Com.  
(Frontier) The Last Run of the Santa Fe Coach. Dr.

Thursday, Jan. 16.

(Power) Mammy's Child. Com.  
(Uni.) The Animated Weekly, No. 45. Top.

Friday, Jan. 17.

(Imp.) A Little Mother Wants a Home. Dr.  
(Rex) The Flower Girl. Dr.  
(Eclair) Nobody's Love Story. Dr.

Saturday, Jan. 18.

(Nestor) A Wolf of the Desert. Dr.  
(Victor) The Housewife. Com.  
(Power) The Tramp Reporter. Dr.

**MUTUAL FILM CORPORATION**

Sunday, Jan. 13.

(Maj.) Just Hand Luck. Dr.  
(Thau.) The City Mouse. Dr.

Monday, Jan. 13.

(Amer.) Their Masterpiece. Dr.  
(Keystone) The Cure That Failed. Com.  
(Keystone) How Hiram Won Out. Com.

Tuesday, Jan. 14.

(Maj.) Child Labor. Dr.  
(Thau.) The Tiniest of Stars. Dr.

Wednesday, Jan. 15.

(Rel.) The Wheel of Fate. Dr.  
(Broncho) A Blue Grass Romance. Dr.

Thursday, Jan. 16.

(Amer.) The Awakening. Dr.  
(Punch) Finney's Luck. Com.  
(Punch) Saw Wood. Com.

Friday, Jan. 17.

(Kay-Dee) The Little Turncoat. Dr.  
(Thau.) Napoleon's Luck Stone. Dr.

Saturday, Jan. 18.

(Amer.) His Old-Fashioned Mother. Dr.  
(Rel.) (Title not reported.)



**AMBROSIO PICTURE IS IMPRESSIVE.**

"Satan; or, The Drama of Humanity," Deals with a Big Theme in a Satisfactory Manner.

Satan, or The Drama of Humanity, an Ambrosio American State Rights picture, in four parts, was shown at a private view last week. It is hardly possible that a more tremendous theme could be chosen than that found in this notably ambitious and impressive production. The sweeping of sin and evil—scheming, crafty, demanding all—down through the centuries is the basic idea, and it is handled, on the whole, in a remarkable manner, in several instances with superbly artistic force and beauty.

The opening part shows Satan repelled by the angels from heaven and his plans to conquer the earth. The serpent in the Garden of Eden entices Adam and Eve to the first sin of humanity. Then Satan teaches Cain to wield a stone weapon, persuades him to kill Abel, welds the first sword for Nemrod, brings about the first battle, forces Nemrod to slay Abel's daughter as sacrifice, and to atone for his sins by building a tower to touch the sky. The second and most wonderful part of the picture deals with the life of the Saviour. Satan, disguised as a Pharisee, witnesses His baptism; vainly tries to tempt Him with pleasure, wealth and glory; induces Judas to betray his Master, and reverently shows the scourging, crucifixion and resurrection of Christ.

The march of sin through medieval times is next depicted. A learned alchemist, Gerbert, falls victim to Satan in devising a niter of joy, absinthe. Satan tempts the recluse with a beautiful courtesan. Gerbert robs the abbot, flees to the woman with the stolen gold, stabs one of her lovers, and is killed by drunken revelers. The part ends with the evil one toasting mankind in the liquor of sin.

The final part takes up the progress of sin in modern days. A little flower girl, beloved by a young worker, is enticed to the home of a steel millionaire by Satan. Passion drives business from the rich man's mind, and a big strike results, through the evil counsel of the devil. Satan sows the final whirlwind by persuading the lover to kill the millionaire, the flower girl to attempt the betrayal of the man she had loved, now sought by the police for murder, and finally to cause the young worker to blow up his hiding place, ending his own life and that of his former sweetheart. Satan lights a cigar from a burning brand beside the two distorted bodies, and the march of sin comes to a conclusion.

The picture achieves brilliant artistic results at many times. Most notable of all is the scourging of Christ, where a vivid silhouette shadow on the prison wall, above the howling mob, alone reveals the suffering of the Saviour. It is a really tremendous moment. Somehow it clashes with the reverence of the early portions of the film to have it descend to melodrama in revealing modern sin, where even a running pistol fight between two automobiles is presented. It is exciting, true, but it clashes with the sacred atmosphere of the early parts. It might have been better to aim to gain a moving, well-constructed story of human conscience, and of the emotions that are the part of the humanity of every clime, rather than for thrills.

But The Drama of Humanity is an achievement of which any company might well be proud. Such films are mighty forward steps in the world of photoplay. The portrayal of the devil is a strikingly excellent example of sustained pantomimic acting.

**FUNCTION OF THE INTERSCRIPT.**

Experienced Director Thinks Sub-Titles Often Are Mishandled.

I have never seen a motion-picture drama in which it was not necessary to explain some part of the action by word. This does not necessarily indicate inherent weakness in the motion picture per se; there is no art by itself so intelligible that it requires no assistance from one or more of the other arts. Unless Millet had painted the title, The Angelus, under his great picture it would have but little meaning. This title not only defines the action—it illuminates it.

The interscript (subtitle, caption, heading, reading matter, et cetera) in a motion picture is precisely the reverse of the illustration in a story book. Its office is also more. It must be used not only to define the action; it must indicate the logic, the poetry, the sentiment, the philosophy and other abstract quantities found in the picture—it must illuminate. Just as many mistakes are made in trying to avoid an interscript as in trying to pad out a story with them.

Nowhere in a motion picture is the hand of the intelligent, understanding, artist more evident than in the quality of its interscripts, their placing and phrasing. Likewise, nowhere else in the picture is bad taste more likely to appear—for most "manufacturers" really treat the art as a manufacturing business, and often some little girl, or quite ignorant woman or man, is placed in charge of the manufacture of interscripts. I presume this will always be so—for the ignorant and stupid we shall always have with us in the picture "game." *Sic!* They got the first seats at the table—and stuck ticks in all the others.

It may be stated as a principle that the interscript should be used to carry the action over a hiatus, when it will serve to intensify the power of the story, when it will augment and vivify the sentiment and poetry of the story, whenever its presence proves a grace in the story, whenever its use will grip the point intended by the action of the story.

Too much attention has been paid to the scarecrow erected by the smart Aleck critics who have, without a particle of sense or reason, declared that a word should never be used in a motion picture unless it is necessary to "help" the action. Millet's title does not help the "action" of his painting one jot; it illuminates the logic of the picture; namely, that the meek and humble, who make the beds for the rich and idle, must be thankful for the opportunity! It turns the picture into a dissertation on religion and political economy. It is not necessary to confine the illustration to Millet either—motion pictures are full of evidences of this sort.

Instead of leaving the matter of inserts or interscripts to feeble-minded persons because they are feeble-minded, and therefore will be understood by a feeble-minded audience, the manufacturers should employ the most cultured, intelligent and intellectual writers to do this work. The only reason advanced by them for not doing so, as I understand the matter, is that they are afraid the thinking person will "go over the head of the audience"! Which, of course, is the veriest rot. The real artist never goes over the head of any one. In the ratio that he does his life to artist faultily. Anyway, it is far better to go over heads than to lie under feet.

CHARLES L. GASKILL.

**STUDIO GOSSIP.**

ONE of the best known magazine writers on the Northwest Coast is J. Edward Hungerford, of Walla Walla, Wash. He recently became associated with the scenario department of the Selig Company. Among his picture play scenarios are Bread Upon the Waters, Nobody's Boy, You Never Can Tell, or A Question of Hair, Yankee Doodle Dixie, The Clue, and That Mail Order Suit.

HEX DE ROSSELLI, of the Selig Colorado studios, had the X-ray turned on him last week to determine the location of a piece of bone which was shattered from his hip some weeks ago. The bone being located, Mr. Rosselli went on the operating table, and a deep incision was made and the fractured piece of bone removed. Mr. Rosselli was confined to his bed on Christmas Day, but is now on the high road to recovery.

BEVERLY BAYNE, a charming member of Essanay's Eastern Stock company, has been featured on the South Side, in Chicago, at several of the leading photoplay houses, the past two weeks. Miss Bayne's success as a moving-picture actress has established her with the largest theaters in the country. Her ability to portray comic and dramatic parts has won for her thousands of admirers. She has recovered from her accident of a few weeks ago.

AMONG the genuine cowboys employed by the Western Essanay company is Stanley Sargeant, whose father is a superior judge—B. V. Sargeant, of Monterey County. Young Sargeant has always preferred the life of a cowboy to the environments of a city. He has been a member of Mr. Anderson's company for two months, and likes the life of a moving-picture cowboy.

JULIUS FRANKENBERG, of the Selig plant, whose new psychological play, His Dual Nature, is a remarkable study, last week married Marguerite Hemple, newly arrived from across the sea. Mr. Frankenberg was formerly the secretary of the late Heinrich Conried, of the Metropolitan Opera, in New York.

TOM MIX, last week, unloaded at Prescott, Ariz., a choice carload assortment of scenery, properties and small arms, together with a Gatling gun, drawn from the immense property department of Johnnie Langmack, who is the most versatile personage in the Selig Polyscope plant. After the picturesque Mix had unlimbered his hard work, he opened a second car of trained horses that had been cared for by George Hooker en route. Tom Mix has a silver plate on his saddle stating that he is the champion roper, steer, bull, dodger and broncho buster. His association with the company, under the direction of producer William Duncan, means a very efficient factor in that hard-working organization.

ALFRED JULIAN LOMAN, who is associated with his brothers in the photographic business in Nome and Iditarod, Alaska, was a visitor at the Selig offices last week. The light conditions in the land of the Midnight Sun are altogether unusual, and Mr. Loman has taken advantage of this most adroitly

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# RESOLVED



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FOR EXAMPLE

Jan. 23d

## LOVE AND CIRCUMSTANCES

SYNOPSIS.

Frank Wainwright and George Duncan are rival clerks. They are both in love with their employer's daughter, Helen Morris. Duncan, to pay gambling debts, steals a large sum of money, and suspicion falls on Wainwright. Wainwright is given time, by his employer, to prove his innocence, but circumstances being too strong against him, he is forced to go West. Helen, who believes in his innocence, accompanies him as his wife. The hardships that they meet, coupled with the sudden appearance of Duncan in their Western home, and the actions of a revengeful Mexican, make this picture intensely interesting.

Jan. 30th

## BOSS OF THE RANCH

SYNOPSIS.

Nora Price, being left in charge of a large Western ranch by the sudden death of her father, is wooed by her foreman, Ben Latta, who is not only desirous of winning Nora's heart, but also of becoming possessor of the ranch. At the same time that Ben is making love to Nora he is leader of a band of cattle rustlers. His treachery is discovered by Steve Gibbs, the son of one of Nora's father's friends. The cleverness with which Steve rounds up the rustlers, and the thrilling situations that arise in bringing the band to justice, makes this picture one that will be remembered by all who appreciate real Western life.

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Feb. 6th, Memories. Feb. 13th, Cowgirl and the Knight  
Feb. 17th, The Coward. Feb. 20th, Quality of Mercy

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## REVIEWS OF UNIVERSAL FILMS



**The Stranger at the Mountain Ranch** (Frontier, Jan. 8).—At the suggestion of his brother, a father disowns his wayward son, who goes West to start a new life. The father dies and the uncle plans to get the estate, which becomes his property if the son does not claim the heritage within a year. By chance the uncle goes West to look over ranch, where the boy is spending the night. The villain tries to kiss a little girl, who has won the hero's love. In a struggle between the boy and his uncle, the villain shoots the girl before accidentally tumbling to his death down a cliff. With the "contemptible bound" as a sub-title calls the uncle, out of the way, the boy gets his estate as well as the girl, who was but slightly wounded. The disowned son who starts life anew is a much more ideal. The photoplay reveals some excellent scenic views, but the photography varied in clarity.

**An Accidental Servant** (Relair, Jan. 7).—Sheldon, an artist on his way to a home party, is delayed by automobile trouble. The heroine, also on her way to the same affair, has an automobile breakdown, too. Crossing through the park she meets the painter beside his car and, believing him a chauffeur, orders Sheldon to drive her to the home party. Arriving, the artist masquerades as a butler until the girl discovers the deception. The comedy ends with the usual wedding bells about to ring. The masquerading servant-hero is another overworked theme, but the picture was fairly well presented. The story, however, moved slowly.

**A Romance of the Utah Pioneers** (Bloss, Jan. 7).—There is a two-reel pioneer drama which catches considerable of the atmosphere of the rugged days of the early West. There are three distinct threads of the plot. A newly married young couple start to emigrate to Salt Lake City with a hand cart trail. Then we are given a glimpse of a young Indian brave and a redskin maiden in love. Next the photoplay reveals a Mexican slave trader and his followers. The hand cart train guide is killed by accident and the emigrants, wandering from the trail, are lost. The villainous slave trader kidnaps the Indian girl, the redskins follow, and, after a massacre, recapture the girl. The survivors are about to start on a campaign of extermination of the whites, but the Indian maiden persuades them differently. Then the girl goes to the rescue of the starving emigrants and brings food and assistance from a frontier town. As a reward, the newly wedded white girl kisses her. The salvation is a new experience for the Indian maid, but she likes it, as does her savage lover when she returns to her tribe. The film gives a novel and appealing little final touch that is distinctly commendable. The photoplay is clear, the scenic background good and the handling of the large cast is excellent. These make for the success of the picture, for the plot is clumsily built, jumping from one thread to another, and there is no motive for the Indian girl's kindness to the emigrants. Two of the plot threads do not meet until near the end of the photoplay and without this device, they have no logical reason to come together. Possibly, to be historically accurate, there are too many guns among the redskins. Then, also, the wagon road has a well-worn look for early pioneer days. Another suggestion isn't the method of having characters almost against the horizon being a bit overworked. Directors should look for new methods.

**Cupid's Assistants** (Nestor, Jan. 6).—Here is found the good old idea of the two fathers, old friends and comrades who wish their children to wed. In this instance the son and daughter have unknowingly met by chance. They are in love and refuse to marry, as their parents wish, but it all ends happily when the son finds that his father has really selected the girl of his choice and the maiden sees the boy she loves. It is entertainingly presented with a laugh at the finish. The photography is most commendable and the acting pleasing.

**The Actress** (Hex Jan. 6).—Curiously the plot is identical with that of a photoplay released some time ago by the Biograph Company. While her parents are shopping, a little girl wanders into the stage door of a theater. An actress befriends the child, but is lamed later by the mother, as contaminating the little girl. Planning revenge, the actress schemes to win the husband from her wife. She succeeds and the wife and child, deserted, drift into poverty. The wife tries to get an engagement in the company of the actress, who, at first revengefully triumphant, has a change of spirit. She returns the jewelry stolen to her by the husband, who is seen as a hopeless drunkard at the final moment of the picture. The ending is not satisfactory. The plot is far better developed and presented in the preceding Biograph drama of identical idea.

**A House of Mystery** (Powers, Jan. 6).—The bad boy of the household hides a sheep under a bed. The noise awakens the family after retiring and the would-be hero, discovering that the sheep is the cause of the trouble, elects him. Then he hurries the furniture about and poses as the hero of the moment. But the bad boy shows it all by disclosing the truth. There was nothing at all to distinguish the comedy, either in plot or acting.

**Akron, Ohio** (Powers, Jan. 6).—An educational picture of scenes in the Ohio city and along its streets. A very good glimpse of the curious population.

**Abolition** (Gem, Jan. 7).—A photodrama of the Parisian Latin Quarter built about the love of a young student and a pretty little model. When the painter drives abstinence with his friends, the girl threatens to end the engagement. In a dream the student has a fantasy of the results of abstinence: the loss of his career, friends, sweetheart, and finally the murder of a former comrade. On awakening the painter renounces abstinence and the two are happily brought together. The film drama gained unusual interest through the playing of the dainty and pretty Miss S. Weston, who seemed a Parisian model to the life.

**Next Day** (Powers, Jan. 10).—A hard-working broker, troubled with too many callers, arranges a shower bath equipment over the lounge in his office. A lady book agent gets an unexpected shower. She demands that he buy a new outfit of clothes for her, and, when he complies, his wife learns of the purchase. She is angered and finally the two women thrust the broker under his own shower. The photoplay is only fair.

**The Slew Through It All** (Imp, Jan. 6).—A newlywed husband sets away from his wife for a night with cheating a business man. Returning home, later with an uncertain suit, he gets into the house, adjoining his own and occupied by two suffragettes. He is found in bed, but, while the suffragettes are seeking the police, gets safely home. During

the entire affair wife has dreamed peacefully on. King Basset and Violet Horner realize all the comedy possibilities and the photoplay gets over."

**A Secret of the Sea** (Milano, Jan. 11).—Burton, a banker, conceives a daring plot to get the money and estate of a millionaire, Maurant. He persuades the man of wealth to place his funds in his (Burton's) bank. The millionaire starts for South Africa and Burton schemes with the ship's captain to get rid of him. The wealthy Maurant is deserted on a lonely island. The abandoned man throws a message enclosed in a bottle, into the sea. By a marvelous coincidence, the bottle floats back to the port from which the millionaire sailed, and the well-laid schemes of the banker are foiled. The plot is a bit vague at the start, but it soon moves clearly and evenly. Far better than the plot, however, is the admirable acting of the Italian artists, the clear photography and the careful choice of good backgrounds for the two-reel photoplay.

**The Suspect** (Nestor, Jan. 10).—Following a daring horse theft, Frank is sent upon a commission by the ranch boss. While his wife is absent, the thieves hide the stolen horse in the hero's corral. Suspicion is directed against Frank and a posse starts out to capture him. His wife rides to warn him. Meanwhile, the hero, following the thieves, is ambushed and captured by them. The wife releases him and while he is guarding the captive thieves, goes to notify the posse. The desperadoes get away, but are finally caught through the cleverness of the girl in coming upon their hiding place from behind, while the posse is attacking the front. So the wife gets a large reward for the capture. The photoplay holds the interest—possessing much of the element of suspense—and the photography is most commendable.

**A Night at the Club** (Crystal, Jan. 13).—Fleeting business to his wife, Horan, goes to the club. The wife is suspicious and follows. While she is knocking at the club door, hubby escapes down the fire escape. Just as the wife gains admission, the police raid the rooms and arrest her. The husband gets into safer, but finding his wife gone, goes to the club to look for her. In the meantime the wife gains her liberty. Hubby is arrested on entering the raided rooms, but gets off finally. He returns home with a good excuse and wife, after her own experience, is satisfied. The comedy is brightly and ingeniously done and wins genuine laughter.

**Society Day at Piping Rock** (Imp, Jan. 11).—Entertaining views are given of the fashionable clubhouses, jockeys' wharves in a two-mile steepchase pony race, and of Mrs. Belmont, Mrs. E. H. Harriman and other wealthy people.

**Art and Love** (Champion, Jan. 6).—The triangle of the artist, the model, loving the painter, and the woman, beloved by the man, form the basis of the play. The artist finds he loves the model finally, and there is another one of those "appy little clinches as a grand finale."

**The Bald-Headed Club** (Imp, Jan. 11).—A young engineer, in love with a pretty girl, saves the president of the Bald-Headed Club from being struck by an automobile and is made honorary member of the organization. On engineering work in the South, the young man is stricken with fever and loses his hair. On his return he is horrified to discover that his suitor is bald-headed but she is paid back in her own coin when the lover finds that part of her hair is false. So they are married, and two years later the Bald-Headed Club accepts their two little babies equally devoid of it, as members. Violet Horner is the girl. The comedy amused, discretion being shown in not making it longer than its possibilities admitted.

**Return of Lady Linda** (Relair, Jan. 9).—Prettily done is this two-reel romance of the days of old. A penniless baron comes to love a maiden, wealthy and highborn, residing on a neighboring estate. His efforts to win the lady's heart are repulsed, and her followers get about him as "the Baron of Patches." The maiden marries another. The passing of ten years finds the lady a widow with a little son. The child wanders to the baron's estate, fascinated by a pet fawn, and meets the nobleman. Later the child dies, but not until the widow and her lover of years before are brought together. Time here all wounds are healed and we find the two united at last. The lady is charmingly and gracefully played, and the story is very well handled in direction and photography. There is nothing, however, to indicate the lapse of ten years in the make-up of the principals.

**Hearts of the Northland** (Imp, Jan. 9).—This tense little photoplay of the far country proved to be one of the best independent releases of the week, due to its splendid stage direction and thoroughly artistic presentation. Indeed, it is quite Biographian in its excellence. A visiting American fascinates Marie, a young French-Canadian girl beloved by Pierre. They elope and in time Pierre comes to love and marry another young woman, Gabrielle. Marie's health breaks and she is ordered north by physicians. There the four meet again. Marie, who still loves Pierre, is heartbroken to find her former lover happy with another. The American husband, a villain at heart, tries to make love to Gabrielle. Pierre discovers him and in a struggle the American tumbles over a cliff. The ending is unusual. Pierre lowers a rope to the injured man, who is too weak to climb to safety, and leaves him. The wife, Marie, is not strong enough to help or reach her husband. The conclusion is left to the imagination of the theatergoer. The contrasting roles of the husbands are admirably played by Wilfred Lucas and William Dunn, and the two feminine characters are excellently portrayed. The stage direction is flawless, scenes ranging from a crowded ballroom to lonely forest spots being handled with a master hand. The tumble over a cliff is becoming quite a custom in disposing of villains. Of course it is a nice, harmless way to save the hero from any blame, but there are probably other ways for villains to depart without causing undue trouble. The writer saw three hard-working "heroes" get their "just dues" last week over cliffs, and it got a bit monotonous.

**Gold and Dreams** (Nestor, Jan. 8).—A somber and grim story based upon the Bible's injunction, "Vengeance is mine, I will repay, says the Lord." A fugitive from justice, injured in a mine blast, is befriended by a miner. The fugitive makes love to the man's wife, who elopes with him. The husband strikes cold, only to find his wife has borne a child. He and his elopers and shoot the fugitive. The wife is lost in the desert and meets her death from thirst. The photoplay is excellent and lighting particularly good.

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A thrilling drama of the stirring days when night made right. There's "perfect publicity" for this!

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The Maid of Honor

NEXT—Leonie—Jan. 17

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## REVIEWS OF MUTUAL FILMS

**The Prospector's Daughter** (Broncho, Dec. 25).—To say the least, it is not a very delicate theme, though the treatment is passable. For a full grown girl to disguise herself as a boy and join partnership with a man and live alone in the mountains with him without being discovered, seems almost impossible to conceive of. It is not impossible, perhaps, but it is highly improbable and improbable on the stage, or the screen cannot hope to make for the best drama. As for the sentiment in the piece—well, the reviewer cannot see where that comes very strongly, either. Finding this make-believe boy-crisis in the woods, a story takes pity and offers a place as partner. This the girl accepts, and next we see them camping alone, the girl doing the cooking and the man the prospecting. In the course of time, a rich strike is made. While the man stays to guard the claim the girl goes to the recorder's office to file the papers. A rejected lover of the girl has been observing their movements secretly, and, seeing a chance to enrich himself, he lays the girl and attempts to take the papers from her. Hearing her cries for help, the prospector rushes to assist; drives the man off, and then gives his attention to the fainting girl. It is then that the truth is made known to him. Later he secures the girl a dress and prepares to leave her. Of course, she doesn't go, and, of course, she falls in his arms, suddenly transformed to the sweetheart at the last moment. G.

**The Hundred-Dollar Bill** (Majestic, Jan. 7).—A good drama although much too short for effectiveness. An old couple with a sick baby are penniless. The man meets a youth who is interested in whom, at his request, he calls an automobile for which he receives a tip of \$100. The man not realizing what he is doing, the doctor is called for the baby, and gives the man a prescription which the clerk at the drug store refuses to fill, as he is suspicious of the money. No one will cash the bill, and at last a policeman, seeing the man in rage with that much money, is about to arrest him, when the donor comes to the rescue and explains. M.

**A Shadow of the Past** (Broncho, Jan. 23).—Tom Luce has excelled himself in the production of this two-reel picture, unfolding a plot that, judging from the costumes, is supposed to have transpired in the '60's or early '70's. But it is more than the name "Western picture" implies, for all that the features associated with Broncho films are found in abundance. Scenes carry the wild days of the West, the vital tang of physical combat and the thrill of battle, and, in addition to these assets, there is a dramatic story in which ingenuity and charm have been combined. The picture is remarkable for the number of its genuinely dramatic moments and the consistent way in which the plot has been developed. Brand, a thief, who maintains the air of a gentleman and has a beautiful young wife, is tracked to his home by detectives. He escapes, almost perhaps from hunger, as he thirsts for a drink, and finally is rescued by Sioux Indians, who make him a chief under the name of Iron Hand. Meanwhile the young wife has gone West as a school teacher, using her maiden name. She meets a Colonel Boyd, stationed at an army post near the school, and the romance that grows between them has the usual culmination when she reads in a newspaper that her husband is dead. Miners encroach on the property of the Sioux Indians, Iron Hand leads the protesting warriors and comes face to face with his wife in the midst of her being ruthlessly killed. It is a finely arranged climax, and the closing scene where the convict allows himself to be shot that the girl's happiness may not be destroyed, rings true. Double exposure has been used in several instances and the photography is as all times excellent. D.

**The Law of the West** (Kay Bee, Dec. 27).—There is no question of this marvelous picture, either as a work of art, or as a dramatic composition. In their leading woman, the Kay Bee Company possess an actress that is not only an actress of remarkable emotional ability, but also of a personality that can and does not fail in securing the attention of the spectator. So much appreciation and praise have been heaped upon the releases of this company during the past, that it would seem there is nothing left to be said. The director has evoked a climax for his first reel that the leading man has taken advantage of, and made of it an impressive and gripping thing with vivid acting and real desert scenery to form a background. In every way the settings and scenery are picturesque and realistic. The one fault in the picture—and it is almost a grievous one—is the climax where the boy meets the girl he has been separated from for five years. The spectator does not know until several incidents have passed, whether they are aware of each other's identity or not. It is a chance that the director has missed. The story opens with a scene depicting an emigrant train trailing over the desert and then making camp in the evening. It appears that the heroine, the daughter of a widower, is courted by two young fellows, contrary to the wishes of the father. It is simply a case of the father being jealous of any one who might be liable to take the girl from him. In a fracas between one of the suitors and the father the father is killed, and the young man, seeing a chance to rid himself of his rival, shoulders the blame on him. The innocent one is accused and driven out alone into the desert to die of thirst and hunger. Later he is picked up by a roving band of Indians. Years pass on and fortune again brings the boy and girl together. She has married the guilty man, and the boy has become a squaw man. The director and author have brought the piece to the only ending that seems logical. G.

**How Hiram Won Out** (Keystone, Jan. 18).—Several good laughs may be found in this split reel comedy that tells the story of Hiram's love affair and how he came very close to losing the girl of his choice. The acting is acceptable and the tale is unfolded in a crisp, concise manner. Hiram and his sweetheart go fishing. She falls into the pond and is rescued by a handsome stranger passing in an automobile. He takes her home, and much to Hiram's dismay appears to have won her affection, but the country lover will not resign without a fight. First he attempts to arouse her sympathy by pretending to hang himself on the limb of a tree, but this method of winning on no avail. He then goes to the girl's room and, with the aid of a friend, he secures a well dressed woman at a clothing store and so uses it that the girl's jealousy is awakened. Soon she is contentedly clasped in his arms. D.

**The Cure that Failed** (Keystone, Jan.

13).—The intoxication of the central character in this half-reel picture is made a bit realistic to be in good taste. The impression left by the film is not a particularly pleasant one and the appeal is to an entirely elementary sense of humor. Perhaps the most laughable situation is found when the intoxicated man plans to fool his friends into believing he has committed suicide. He pours red ink on his shirt front, fires a revolver into space and falls limp on a bed. Of course, everyone is taken in by the deception. D.

## SUPPLY CO. FILMS

**A Million Dollars** (Solax, Jan. 8).—The scope of content and hard work is preached in this picture, as opposed to the practical grinning about the better fortune of others. The idea is a good one and the exaggerations used to make it impressive seem allowable under the circumstances. Darwin, a clerk, is aroused by thoughts of the wealth other men possess, while he and his wife are forced to struggle along on a small salary. He falls asleep and dreams of the time when everyone is a millionaire. Expensively dressed, he leaves with his wife for dinner at a hotel and their trouble begins. Everybody being wealthy, no one will work. The elevator boy, the taxicab driver, the hotel employee, will do nothing but count their money. Efforts to get food are without avail, and finally they return home hungry. The wife falls ill and Darwin calls a doctor, who is too busy with his bank account. Altogether it is a distinctly unpleasant nightmare from which the clerk awakes, resolved to make the best of his lot. D.

**Strangers Not Allowed** (Comet, Jan. 6).—The ingenious simplicity of this film is, perhaps, its strongest feature. The setting of the plot is so old that it is almost time for them to be new again. An aunt objects to the young man her niece wishes to marry, so Bessie is packed off to the country where she is very lonely. Indeed, the young man goes hunting and shoots a rabbit on grounds where a "no trespassing" sign is in view. An irate farmer has his back turned, the girl and her lover run away to find a person, who happens to be standing on a convenient bridge and turns his attention from the fish below to marry the couple before wild heads can interfere. No distinctive feature is visible in this childish romance. D.

**Knock Wood** (Italia, Dec. 30).—The simplicity of this title is not easily seen. When Mr. Hobbs says good-bye to his wife and starts presumably for his office, his violent troubles begin in earnest. First he falls down stairs, then he is knocked down by a street car, and so on ill fortune follows him until he is carried home, where he is found by his wife. The half-reel film has the usual attributes of its type. D.

**Two Little Devils** (Italia, Dec. 30).—A conventional half-reel fare this, in which all the trouble is caused by two mischievous children who pay a visit to their uncle and aunt. After making a general nuisance of themselves they flood what appears to be the cellar of the house, by letting the water flow from two large hogheads. The uncle, the aunt, and all the servants splash around for a while before they reach dry land, and send the annoying children home. D.

**White Glove Band** (Gaiety, State Rights).—An adroit, picturesque, and interesting three-reel melodrama of the Paris underworld, swift in action, possessing several striking railroad scenic views and well acted by a cast which numbers Madame Claire Blumet, of the Paris Theater Royal, Ladeaux, a master detective, takes charge of the rounding up of a notorious criminal gang, the White Glove Band, the members of which wear gloves to prevent detection by the finger print method. Letting the numbers of the band, the White Glove Band, headed by Nina, a woman of the underworld, plan to rob him. At their first meeting Nina falls in love with the disguised detective, and seeks to protect him from her associates, who discover her plans and capture her. She escapes, and when Ladeaux, who has come to love the woman, is finally forced to arrest her, we are given to understand that her liberation will be speedily secured, and that the two will be united. The melodrama is excellently presented, while the glimpses of night life in the Paris cafes and among the Apaches are of unusual interest. Another bizarre touch is given in the Apache den, where admission is gained by putting a white-gloved hand, though a hole in the door panel. On the whole, it is a commendable melodramatic photoplay. The undue length of the subtitles might be considered a single fault. The usual method of showing a bit of newspaper, with the photoplay item of news plainly stated over another article, is also followed. The Gaiety Company is not excusable in this, many producing concerns being guilty of the same fault, which, of course, is of but slight importance. G.

**Canine Rivals** (Solax, Jan. 8).—A young married couple live happily until the wife decides she must have a toy dog. The husband is angered when his wife devotes herself entirely to her pet and decides to get even by purchasing an assortment of canines. Hubby's dogs prove to be a lesson to the wife, and the comedy ends with the animals on their way back to their original owner. The comedy provoked a few smiles, although the theme does not possess enough comedy possibilities for a full reel picture. The photoplay gained interest through the introduction, according to a film announcement, of a number of garden show prizes worth \$10,000. The subtitles are rather weak, such as "You Gotta Stop Kicking My Dog Around." G.

## MORMON PICTURE READY.

Unexpected expense was added to the finishing features of 100 Years of Mormonism. The Massacre of Haun Hill, the wreck of the jail, and the shooting of Joseph Smith at Carthage, Mo., scenes were made at the Utah plant in Los Angeles, on the outskirts of the city.

The burning of the building and an excitable mob of 600 people were a part of the programme. Some one mistook this burning for a genuine fire and turned in

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## ★MELIES★

WESTERN PICTURES

## THE KISS OF SALVATION

Release of January 16, 1913

**A**FTER many depredations, "Handsome" Jack, the bandit, is captured by the cowboys and about to be "strung up," when the minister's daughter comes, and one of the boys suggests that she "say a prayer for the poor feller and kiss him good-bye." During the kiss Jack matches her revolver and makes his escape. But the kiss lingers and inspires Jack to live and work for her. After many years of hard study he becomes a successful lawyer and returns to wed the girl whose kiss gave him salvation.

★G. MELIES, 204 East 38th Street, New York City★

## REGULAR RELEASES

## MOTHER AND DAUGHTER

Released Wednesday, January 15  
A young widow and her daughter are in love with the same man. The daughter encouraged the attentions of the man her mother loves, not knowing the situation. When the mother learns from the lips of the daughter that the man had proposed, she refuses her consent to the match. The daughter is heartbroken, but the mother later conquers the woman in her and does not interfere in her daughter's happiness.

## THE QUARRELLERS

Released Friday, January 17  
A widower marries a widow. The son of the widower marries the daughter of the widow. The children do not get along well together. They quarrel and are disagreeable. To show them how ugly people appear when they quarrel the parents give an exhibition for the benefit of their children. Many novel situations are brought out.

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Coming Release—Twilight of Her Life—Jan. 9;

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DELBERT L. DAVIS, Photographer.

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JUVENILE LEADS LUBIN STOCK CO.

Under Direction of ARTHUR D. HOTALINI.

a general alarm, and it cost the Utah Moving Picture Company the regulation fine.

The picture is ready for the road, awaiting the arrival of the officials of the Mormon Church, from Salt Lake City, to place their seal of approval upon it before releasing. About 9,000 feet of film has been taken, but the picture will be condensed to five reels of 1,000 feet each.

Offers for territorial and State rights have been received for the last two months, but no rights have as yet been sold. The Utah company will hold everything for the

## BOOK IT NOW!

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MONDAY, JANUARY 13

IMP—The Sea-Saw of Life. Drama. Through the tender ministrations of a Salvation Army man, a society leader was saved from degradation.

NESTOR—Cupid Flies a Way. Western Comedy. A potpourri of frivolity; 70,000 laughs crowded into fifteen minutes of entertainment.

CHAMPION—Sins of the Fathers. Drama. There is a subtlety about the story that you will rave about.

TUESDAY, JANUARY 14

GEM—The Ninth Commandment. Drama. Conscience-stricken, he sought to right the wrong he had done. Pathetic—beautiful.

"101 BISON"—A Frontier Providence. Two-Reel Drama. Excitement runs riot throughout the entire two thousand feet. Beautiful setting and charming story.

ECLAIR—The Detective Santa Claus. Drama. The children wanted to trap Santa Claus, but they caught a burglar instead. Delightfully pleasant story.

WEDNESDAY, JANUARY 15

NESTOR—The Quickest Way. Western Comedy. The laughs jump right out of the picture. A very funny comedy.

FENTON—The Last Run of the Old Santa Fe Coach. Drama. Fifteen minutes of pleasing diversion. You will like the setting.

POWERS—Mammy's Chiles. Comedy. Well! Well! An entirely new style of comedy. A little peaking plays an important part in this round of merriment.

ANIMATED WEEKLY. Nothing escapes the eye of this wonderful event finder. This week's news this week.

THURSDAY, JANUARY 16

IMP—A Little Mother Wants a Mamma. Drama. A theme that will touch a chord in the hearts of both old and young.

REX—The Flower Girl. Drama. The elaborateness of setting, the speed of story, and very superior acting make this a particularly worthy while release.

ECLAIR—Nobody's Love Story. Drama. There is a spirit of mystery injected into this dramatic story that makes it an emotional offering of rare merit.

FRIDAY, JANUARY 17

NESTOR—A Wolf of the Desert. Drama. Though he appeared to be her husband, he bore her disappointment stoically, and blamed the man she had chosen.

VICTOR—The Hypocrites. Comedy. The deception of the minister's son and the gay neighbors causes no end of laughter.

POWERS—The Tramp Reporter. Two-Reel Drama. You will feel compelled when you see how the young reporter sacrificed his career so that an old newspaper man might be reinstated.

SATURDAY, JANUARY 18

IMP—The Boob's Inheritance and The Photo Industry. Split. The funniest comedy you ever laid eyes on. Very interesting educational.

"101 BISON"—Regimental Pals. One Reel. How a dying soldier, graded as by his own hands, was saved from death on the desert.

MILANO—Life's Lottery. Two-Reel Drama. A gripping story in which a man seeks, by his evil machinations, to disfigure a society lady.

SUNDAY, JANUARY 19

CRYSTAL—A Dip Into Society and The Fake Gas Man. Comedy. Two admirable farces—comedies developing some extraordinarily amusing situations.

REX—His Nerve Knew. Drama. The fatal step she was about to take was providentially averted, and her husband never knew.

ECLAIR—Funnies Marries a Hunchback and Life in India. Split. Funnies conceals another barrel of fun for your amusement. Along with it a travel film that will please.

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**THE ANGEL OF THE DESERT—Western**

Defended and befriended by a stranger, she goes into the Desert to his rescue. As he gives up his life for her, she gives hers for him. **Monday, Jan. 6, 1913**

**THE WINGS OF A MOTH—Drama**

A mother's warning saves her daughter from a chance acquaintance. A narrow escape from the tempter's wiles. Miss Turner is charmingly cast in this pretty drama. **Tuesday, Jan. 7**

**THE DELAYED LETTER—Drama**

In self-defence a man throws a jealous rival from a fast moving train. The forgotten letter saves him from imprisonment. **Wednesday, Jan. 8**

**TWO OF A KIND } Comedies****BETTY'S BABY**

Two young fellows court two twins. They get mixed in their love-making. "Betty's Baby" proves to be an elephant and a joke. **Thursday, Jan. 9**

**ADVENTURE of the AMBASSADOR'S DISAPPEARANCE**

Lambert Chase rescues the Ambassador from his captors and brings them to justice. Maurice Costello, as the detective, puts another good one across. **Friday, Jan. 10**

**O'HARA HELPS CUPID—Comedy**

He shows his great wisdom in a happy solution of a lover's quarrel. He helps Cupid tie the knot. Van Dyke Brooke is the help that leads to the union of Kate Price and Hughie Mack. **Saturday, Jan. 11**

**NEXT WEEK—SIX-A-WEEK**

**THE THREE BLACK BAGS**—Packed with fun. **Monday, Jan. 13**

**THE WINNING HAND**—Takes all in sight. **Tuesday, Jan. 14**

**OFF THE ROAD**—Right in line. **Wednesday, Jan. 15**

**THE BRINGING OUT OF PAPA**—Some surprise. **Thursday, Jan. 16**

**HIS WIFE'S RELATIVES**

**THE INTERRUPTED HONEYMOON** } Two funny ones **Friday, Jan. 17**

**THOU SHALT NOT KILL**—Intensely dramatic. **Saturday, Jan. 18**

**Special Feature—THE LITTLE MINISTER, in Three Parts. Released Monday, January 13th, 1913.**

**Special Feature—THE VENGEANCE OF DURAND, OR THE TWO PORTRAITS, by Rex Beach, in Two Parts. Released January 24th, 1913.**

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## FOLKS ORDINANCE VETOED.

Action of Mayor Gaynor Due to Censorship Amendment.

The Folks ordinance relative to the regulation of motion-picture theaters was vetoed by Mayor Gaynor last week solely on account of the amendment regarding censorship, which he held to be unconstitutional. In his message, sent to the Board of Aldermen, the mayor says:

"I return disapproved the proposed ordinance, No. 89, entitled, 'An ordinance relative to motion-picture theaters.'

"I am constrained to do this because of the provisions therein creating a censorship. It is provided that the Board of Education shall appoint one or more censors to examine all motion pictures in advance and determine whether they shall be exhibited or not.

"It has hitherto been the understanding in this country that no censorship can be established by law to decide in advance what may or may not be lawfully printed or published. Ours is a government of free speech and a free press. The provision in the Constitution of this State on that subject, which is substantially the same as the like provision in the Constitution of the United States, and also of the States generally, is as follows:

"Every citizen may freely speak, write and publish his sentiments on all subjects, being responsible for the abuse of that right; and no law shall be passed to restrain or abridge the liberty of speech or of the press."

"So universal has been the opinion that these constitutional provisions abolished all censorships of the press, and forbade them in the future, that I have been able to find only one attempt in this country to set up such a censorship before this one of yours. Our constitutional provision plainly is that publications, whether oral, or printed, or by writing, or by pictures, shall not be restrained in advance, but that every one shall be free to speak or publish what he sees fit, subject to being prosecuted afterward for libel, immorality, obscenity or indecency therefor.

"There seems to be a few among us who wish us to retrace our steps, and resort to censorships again in advance of publication, and make it a crime to publish anything not permitted in advance by the censor. Do they know what they are doing? Do they know anything of the history and literature of the subject? Do they know that the censorships of past ages did immeasurably more harm than good? Do they ever stop to think that such censorships now would do even more harm than they did in past ages, in comparison with what little good they might possibly do?

"I do not believe the people of this country are ready to permit any censor to decide in advance what may be published for them to read, or what pictures may be exhibited to them. Our laws forbid the publication of any libelous, obscene, indecent, immoral or impure picture or reading matter. Is not that enough? If any one does this he commits a criminal offense, and may be punished therefor.

"If this ordinance be legal, then a similar ordinance in respect of the newspapers and the theaters generally would be legal. Are you of opinion that you have any such power as that? If so, you should probably begin with the newspapers and the so-called high-class theaters. Once revive the censorship and there is no telling how far we may carry it.

"These moving-picture shows are attended by the great bulk of the people, many of whom cannot afford to pay the prices charged by the theaters. They are a solace and an education to them. Why are we singling out these people as subjects necessary to be protected by a censorship? Are they any more in need of protection by censorship than the rest of the community? That was once the view which prevailed in government, and there are some among us, ignorant of or untaught by past ages, who are of that view now. Are they better than the rest of us, or worse?

"When I became mayor, the denunciation of these moving-picture shows by a few people was at its highest. They declared their schools of immorality. They said indecent and immoral pictures were being shown there. I personally knew that was not so. But I had an official examination made of all the moving-picture shows in this city. The result was actual proof and an official report that there were no obscene or immoral pictures shown in these places. And that is the truth now. Wherefore, then, is all this zeal for censorship over these places?

"The truth is that the good, moral people who go to these moving-picture shows, and very often bring their children with them, would not tolerate the exhibition of obscene or immoral pictures there. A place in which such pictures were exhibited would soon be without sufficient patrons to support it. At all events, the criminal law is ample to prevent the exhibition of such pictures. I have asked these people who are crying out against the moving-picture shows to give me an instance of an obscene or immoral picture being shown in them, so that the exhibitor may be prosecuted, but they have been unable to do so. What they insist on is to have the pictures examined in advance and allowed or prohibited. That is what they are still doing in Russia, with pictures and with reading matter generally. Do they really want us to recur to that system?

"Perhaps I should say I understand that comparatively few of your honorable body are in favor of the censorship. Many of you voted for the whole ordinance in the



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## BIOGRAPH FILMS



Trade Mark



Released January 6, 1913

## The Telephone Girl and the Lady

A Story of a Central Office Heroine

Over the wire two friends were made and a catastrophe averted. Then in gratitude for her deliverance the lady enabled two young hearts to realize their desire. Watchful eyes had reckoned without the telephone girl and her many branching wires, while her father had reckoned without the sergeant on the beat and the lady. The father coveted the groceryman and his store for the girl, but the lady found a way to satisfy all.

Approximate length, 1,000 feet.

Released January 9, 1913

## THE BITE OF A SNAKE

(Farce Comedy.)

Zeke was the genius of Dry Town. It looked for a time as if the Women's C. T. U. was going to be baffled. Antidotes are antidotes and medicine is medicine. Neither can be denied the suffering man. But the vigilant ladies found the cause. That was the end of Zeke and his genius. But they all got stung.

Approximate length, 553 feet.

## THE BEST MAN WINS

(Farce Comedy.)

That goes without saying, but in this case the man was doubly best. He was the belated bridegroom's rival in love, waiting on the right hand of the lady at the wedding to be. No wonder she transferred her life's fortunes then and there. The evidence against the delinquent groom was too terrible and incriminating to behold. One could not blame her. She preferred marriage unabridged. So the best man won.

Approximate length, 446 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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belief that the mayor had the right to veto the censorship provisions and let the rest of the ordinance stand. But I find that the mayor may not do that. The censorship provisions are not independent of the rest of the ordinance, but interdependent, and so connected therewith that the whole ordinance must stand or fall as a whole.

"I trust you will pass the ordinance which the commission prepared. It safeguards those most important and wholesome places of amusement physically and morally. Respectfully,

"W. J. GAYNOR, Mayor."

## BUSINESS AT CONVENTION.

Important Measures to Come Before Ohio Exhibitors.

The Ohio annual convention, in Columbus, promises to be a great success. Reservations have been taken for over one-half of the Southern Hotel. All those desiring to give exhibitions of their products should address M. A. Neff, 1003 Mercantile Library Building, Cincinnati, Ohio. The big convention is to be carried out on a large scale, and there will be real business transacted. The most important of the measures that will be presented to the convention will be the State censor board and State examining board for operators, and a measure to classify State inspectors. In other words, Ohio will ask that inspectors be classified and that only competent inspectors for theaters be appointed.

Other features will come up for discussion, such as how many reels will constitute a show. This will afford an opportunity for all exhibitors attending the executive meeting to meet the National vice-presidents from all over the United States and one from Canada. The executive meeting of the National vice-presidents will be on the evening of Jan. 22, and will probably hold over until the following day, after the State convention has adjourned.

Everybody interested in cinematography is invited to attend this convention. It is proposed within the next sixty days to secure every eligible exhibitor in Ohio as a member of the league.



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—FOURTH YEAR—

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